

SP D 12-14  
MR WM S HEDGES  
N C-ROOM 604  
30 ROCKEFELLER PLAZA  
NEW YORK 20 N Y

# SPONSOR

Magazine radio and tv advertisers use

4 APRIL 1955

50¢ per copy • \$8 per year



# 0 %

Memphis trade area

# NEGRO

AND THE ONLY WAY  
REACH THEM IS WITH

# WDIA

Memphis' only

# 50,000

watt station

ed Nationally by John E. Pearson Co.

TOP HOOPER AND PULSE RATED 1070 KC

COVERS THE "GOLDEN MARKET" OF 1,230,724 NEGROES —

LY 1/10TH OF AMERICA'S TOTAL NEGRO POPULATION!

## HOW TO CHOOSE A TV AGENCY

page 31

Virginia Dare Wine  
shelves tv problems,  
re-enters radio

page 30

TV COPYTOWN:  
a new way to  
test commercials

page 32

How tv can help  
department stores lick  
aging-customer problem

page 34

How radio and department  
stores can learn  
to work together

page 36

U.S. Steel makes  
friends while it  
sells on the air

page 38

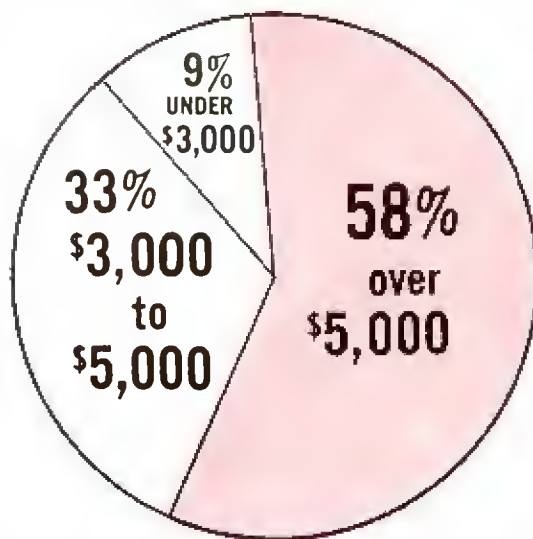
## TV TEST: WEEK NO 7

page 4

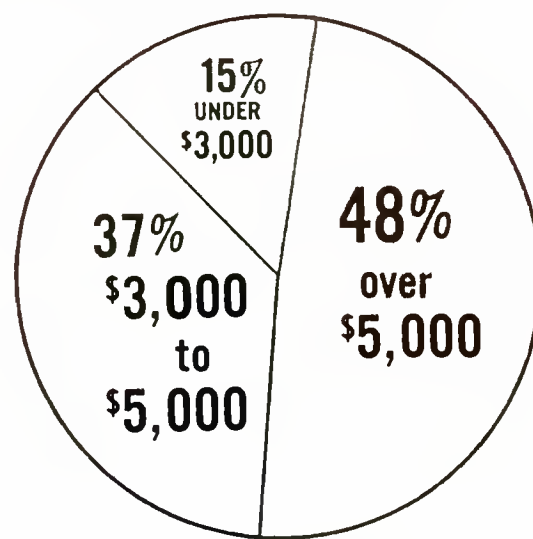


# PRESTIGE?

**58% of W-I-T-H's audience have incomes of \$5,000 or more!**



**W-I-T-H's audience**  
by income groups



**Audience of Network Station A**  
by income groups

Just about everybody in the business knows that WITH has the biggest listening audience in Baltimore City and Baltimore County. They know, too, that WITH provides the lowest cost-per-thousand listeners of any station in town.

But there's a lot of talk about the quality of this audience. The A. C. Nielsen Company has recently made a survey which shows the composition of the listening audience for WITH and one other Baltimore station. The other station is a powerful network outlet.

The upper group—families with incomes of \$5,000 a year or more—make up 58% of the total WITH audience. Only 48% of the network's audience is in this group. In the middle group—incomes from 3 to 5 thousand dollars a year—WITH has 33%, the network 37%. In the lower group—under \$3,000 a year—WITH has 9%, the network 15%.

So don't worry about "prestige" when you're buying radio time in Baltimore. WITH gives you all the "prestige" you need. Ask your Forjoe man!

**—in Baltimore**

**TOM TINSLEY, President**

# WITH



**REPRESENTED BY FORJOE & CO.**



# REPORT TO SPONSORS 4 APRIL 1955

## Steel switch blow to ABC TV

Switch of "U.S. Steel Hour" from ABC TV to CBS TV is blow to former's Tuesday night lineup plans. Hour tv show begins on CBS 6 July in 10:00 to 11:00 p.m. Wednesday slot, will alternate with GE dramatic hour. In switching webs sponsor is seeking greater circulation, likes new slot since it can reach midwest at top viewing hours. (For story on how client uses its dramatic show, see "U.S. Steel makes friends while it sells," page 38.)

-SR-

## See cautious use of NSI

Effect of new Nielsen Station Index on spot radio-tv buying by agencies in ranks of top 20 will be gradual, not abrupt, SPONSOR checkup shows. Virtually all admen contacted say they'll use new, controversial ratings tool with caution, will relate it to existing research in NSI-covered markets. Explained research chief of a P&G agency: "It'll take at least 6 months of living with NSI to see what trends—and bugs—may show up."

-SR-

## TvB-Nielsen pact unusual

TvB pact with Nielsen, first such contract in media promotion field, will enable TvB to draw on NTI, Nielsen marketing research, for special TvB-Nielsen research projects. Under terms of contract, says TvB head Oliver Treyz, "TvB will get behind the rating figures to find out not how well tv covers people but how well it covers markets." It is believed TvB will be informed of distribution, seasonality of consumer sales of product lines measured by Nielsen.

-SR-

## Chrysler ups profit with tv

Fact that Chrysler Corp. net earnings in first 2 months of 1955 was greater than all of 1954 highlights auto firm's heavy tv web investment this season. Company had 2 shows last year, uses 7 now for its 4 cars. Full sponsorship shows include "Climax" on CBS (with "Shower of Stars" in "Climax" slot one in 4); "You Bet Your Life," "It's a Great Life" on NBC; "Break the Bank" on ABC. Firm also alternates with American Tobacco on "Make Room for Daddy" on ABC, buys every Wednesday and 3 out of 4 Mondays on NBC's 7:45-8:00 p.m. weekday news strip. Agencies involved are BBDO, McCann-Erickson, Grant.

-SR-

## Woolworth's am show is big

Woolworth Co.'s first use of network radio in its history is on big scale. Firm's show, "Woolworth Hour," is said to cost about \$17,000 weekly; it will feature conductor-arranger Percy Faith, guest stars from movies, tv, opera, night clubs. Host will be actor MacDonald Carey. Show starts 5 June, will run 1:00-2:00 p.m. Sundays on full (206 stations) CBS Radio web. Contract is for 52 weeks. Agency, Lynn Baker, says commercials will be both institutional and specific in nature.



## REPORT TO SPONSORS for 4 April 1955

**Talent pacts on rise** Snowballing of long-term tv talent deals in wake of Jackie Gleason-CBS pact, predicted in SPONSOR stories on talent agents (see 24 January, 7 February issues), has apparently begun. Strong factor in situation is if-he-gets-it-I-want-it-too attitude among stars and agents. Martha Raye-NBC deal, now being closed, calls for reported \$100,000 annual "annuity" to comedienne for 15 years in return for her exclusive services. These are same terms CBS gave Gleason. In addition, NBC has just signed Jack Webb for 10 years.

-SR-

**DTN to unveil tv-film camera** At presstime long-deferred announcement by Du Mont of details about its highly-touted combination video-film camera appeared imminent. Speculation in trade is that Du Mont has been pushed into taking off wraps because of word that similar camera combo has been developed at Burns & Allen's McCadden Productions in cooperation with RCA. McCadden-RCA camera is said to be brain-child of Al Simon, McCadden production supervisor. Simon said his camera will pick up image for both film and live telecasting through one lens.

-SR-

**FCC cautious on probe** Hopes by Du Mont that government action would provide shot in the arm to web were dimmed by cautious FCC statements to Senate Commerce Committee. FCC statements were in answer to recommendations by former committee counsel Harry Plotkin and Robert Jones. Among recommendations was one by Plotkin that "time be made available for all of the networks so that none of them is frozen out of a substantial number of markets." FCC said it was against "artificial" measures to get network shows to uhf stations.

-SR-

**Tv study still in work** Final results of methodology study for NARTB's proposed tv coverage service won't be known until about June. Study, which began at end of 1954, is being conducted on one-market-at-a-time basis. This gives researchers chance to spot bugs, correct them. Method being tested is so-called "Cawl formula."

-SR-

**Texas Co. buys web radio** Another saturation radio campaign starts this coming weekend. Client is Texas Co., which bought 33 weeks of ABC Radio's weekend news package of 22 5-minute shows. Package has been sold out, with exception of one weekend, since it began 29 May 1954. Nielsen figures show that average number of home "visits" by 22 programs during 1954 was over 9 million per weekend, representing gross rating of 19.5.

-SR-

**Wine firm heavy in radio** Growing trend to radio saturation ads is illustrated by current Virginia Dare wine campaign. David J. Mahoney agency figures that minimum announcement frequency per week per market should be over 35; but as many as 100 are bought. About 85 stations are used. Firm dropped spot tv, went back to radio because (1) minutes on tv were hard to find, (2) frequency needed for the wine plugs were too expensive on tv. (For details, see "Virginia Dare comes back to 'full-strength' spot radio," page 30.)

(Sponsor Reports continues page 167)



# KSD

# KSD-TV

## top spots

### FOR SPOT ADVERTISERS

KSD has the LARGEST Daytime  
half millivolt coverage area  
of any Radio Station  
in the Greater St. Louis Area

KSD-TV has MAXIMUM power  
on VHF Channel 5 . . . and is equipped  
for slide and  
film programs and spots  
in FULL COLOR

**NBC AND NBC-TV  
NETWORKS**

National Advertising Representative:  
**NBC SPOT SALES**

**THE ST. LOUIS POST-DISPATCH  
BROADCASTING STATIONS**



## ARTICLES

### ***Advice to sponsors on choosing a tv agency***

What qualifications and facilities should an ad agency have in order to most effectively handle a tv account? For the guidance of current or prospective tv sponsors, SPONSOR survey of leading advertisers sets forth criteria

27

### ***Virginia Dare returns to spot radio***

After two seasons of tv support for Virginia Dare Wine, Garrett & Co. has re-entered spot radio. It feels radio can deliver as well as ever when used with sufficient saturation

30

### ***Tv Copytown: a new way to test commercials***

By obtaining an enlisted audience who consent to be test subjects in advance of a show's airing, Daniel Starch and Staff, in collaboration with WFBG-TV, Altoona, is able to deliver lower-cost commercial measurement

32

### ***1. How tv can lick a department store sickness***

Department stores, with their share-of-market declining, often face an aging-of-the-customer problem. Tv with its great audience strength among young families can help stores, says TvB's Oliver Treyz

34

### ***2. How radio, department stores work together***

A former department store advertising woman, Jean Elliot, explains the gulf between stores and radio stations. She's now active in radio at WCUE, Akron

36

### ***U.S. Steel makes friends while it sells***

Tenth anniversary of U.S. Steel's "Theatre Guild on the Air" program finds the company enjoying the highest "public acceptance" in its history. In addition, current use of tv has proved video can sell steel as well as make friends

38

### ***Blow-by-blow story of a tv test: Week 7***

After seven weeks of tv-only advertising, sales of B&M beans in the Green Bay test area continue rising. Through mid-March, cumulative sales were up 48%

40

### ***Radio turns high-priced Trewax into fast mover***

California dealers were happy to stock this "quality" floor wax because of its attractive mark-up. But when customers didn't ask for it and dealer stocks piled up, Trewax turned to radio. Air budget went from 0 to 70% in eight months

42

## COMING

### ***Johnson & Johnson: big time tv on a low budget***

Here's the strategy of one of network tv's crop of advertisers who buy insertions at low-frequency (two a month)

18 Apr.

### ***B&M beans tv test: Week 9***

SPONSOR's continuing series on the Burnham & Morrill test of tv will report next issue on a period covering nine weeks of tv-only advertising. Objective is to see what tv alone can do for sales in a low-volume market

18 Apr.

## DEPARTMENTS

### TIMEBUYERS

### AGENCY AD LIBS

### 40 E. 49TH

### NEW & RENEW

### MR. SPONSOR, Lester Krugman

### SPONSOR BACKSTAGE

### FILM NOTES

### P.S.

### ROUNDUP

### RADIO RESULTS

### AGENCY PROFILE,

### Ed (Shepherd) Mead

### SPONSOR ASKS

### NEW TV STATIONS

### NEWSMAKERS

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# All this and 20 TIMES MORE POWER TOO!

Plus The Greatest  
Audience-Building Promotion  
In The Milwaukee Market

More power to you! 20 times more! That's what you now get with WEMP's tremendous new power boost in the vital Milwaukee market. Bonus coverage! Tremendous impact!

But that's not all you get with WEMP. You get one of the greatest audience-building promotions ever staged by a radio station in one market. WEMP's top stars are featured on billboards, newspapers, radio, posters, direct mail, personal appearances. The whole town's talking . . . and tuning in.

Here's POWER that PAYS OFF! Schedule WEMP and see.

# WEMP

now at 1250 on the dial

## Only WEMP

-No Other Milwaukee Station-  
Has All These Top Features

...

ALL MILWAUKEE BRAVES  
BASEBALL GAMES  
WITH WEMP'S OWN

*Earl  
Gillespie*

"The Voice of  
The Braves"



"coffeehead"  
larsen



robb  
thomas



chuck  
phillips



tom  
shanahan



don  
o'connor



bill  
bramhall



joe  
dorsey

**MILWAUKEE'S BEST ADVERTISING BUY**—Represented Nationally by Headley-Reed



Here's the



*And you can't hardly get those true rags-to-riches stories no more!*

• 1949 sales volume when Ma and Pa Harry Fox cook Trewax on kitchen stove and sell it door-to-door.

Quality-wise housewives begin asking hardware stores for "that Cadillac of floor waxes." Family sets up small factory.

• 1950 sales double, then re-double yearly thereafter. Only trade advertising was used.

● 1951

● 1952

● 1953

Then Trewax budgets a consumer campaign: most of it for 75 announcements a month on KBIG because it covers all Southern California at lowest cost per impression, the balance in *Sunset Magazine*.

● 1954 sales double 1953 and reach six figures. 95% distribution achieved in hardware, paint, department and floor covering stores.

1955: Trewax renews KBIG, moves into large new factory, expands into Northern California music-and-news radio, plans for national distribution in 1956.

The magic ingredient in Trewax: carnauba. The magic ingredient in Southern California advertising: Radio and KBIG.



**JOHN POOLE BROADCASTING CO.**

6540 Sunset Blvd., Hollywood 28, California  
Telephone: HOLlywood 3-3205

Not. Rep. Robert Meeker & Assoc. Inc.

# Timebuyers at work



**Peggy Von Camp**, Gleason Advertising Agency, Detroit, likes participation shows. "Participations in local personality programs have been very successful for several of our clients," says she. "To sell a particular product in each market we find that selecting the right personality is much more important than ratings or cost-per-1,000. In order to make a sound, intelligent buy, it is necessary to audit various local shows. Therefore, we feel kinescopes and/or transcriptions are essential to the timebuyer in placing a national spot campaign. They are available on some shows, of course, but we think they should be supplied to timebuyers as a standard practice to aid indecision."



**Jack Giebel**, Cunningham & Walsh, feels that uhf stations must be given a chance. "Each uhf station must be evaluated on its own merits," says he. "You have to consider such factors as effective radiated power, antenna height above average terrain, network affiliation and programing. Unfortunately in the past uhf's have often been arbitrarily discounted in favor of vhf's. Taking into account coverage areas, the uhf's must be priced realistically to be competitive. You might consider this yardstick: a uhf in a mixed market credited with half the coverage of the vhf, must offer double the rating, or be priced 50% lower to be comparable."



**Graham Hay**, Compton Advertising, feels that competition between the media is likely to keep each medium on its toes. "There's a pretty healthy competitive situation between radio and tv at present," says he, "And rightly so. Radio still reaches a large audience, composed of radio-only homes, plus radio listeners in tv homes and in cars. And the cost of reaching these people is reasonable today. Tv, growing in set counts and costs daily, has yet has not reached maturity in some parts of the country. I'm looking forward to some research comparing the impact of a television commercial to a radio commercial on the same audience." Graham buys for P&G's *Crisco* and *Ivory Flakes*.



# KERO-TV KERO BAKERSFIELD, CALIFORNIA

*Announces the Appointment*  
*of* **THE GEORGE P. HOLLINGBERY CO.**

*As National Sales Representative*

*April 1, 1955*

**KERO-TV, CHANNEL 10 • NBC • CBS**

**Gene DeYoung**  
President-Gen'l Mgr.

**KERO, 1230 K.C. • NBC**

**Edward Urner**  
Vice Pres.-Mgr







# THE WHISTLER hits the right note every time!

Overnight, the eerie note of The Whistler's signal has struck a responsive chord with viewers and sponsors alike.

**WITH VIEWERS:** In Spokane, The Whistler hit a 30.5 rating the first month...27.8 in Salt Lake City. In Cincinnati it soared to 30.4 (up 39%) in two months. Audiences are big everywhere, and 4 out of 5 viewers are adults.\* So the show's a natural...

**WITH SPONSORS:** Signal Oil and Thomas J. Lipton, Inc. picked it up right from the

start, regionally. Among others: Block Drug, Hamm's Beer, Household Finance, Necchi Sewing Machines, Safeway Stores.

Call us today for a private screening and details on this 39-week series: its big-name stars, and its heads-up merchandising and promotion which translates audiences into customers. Contact...

## **CBS TELEVISION FILM SALES**

*New York, Chicago, Los Angeles, Boston, San Francisco, Dallas, Atlanta, Detroit and St. Louis; in Canada: S. W. Caldwell Ltd.*





# A Captive Market

## THE HEART OF WASHINGTON STATE

**S**erving America's fastest growing area, KPQ covers a 286-million dollar market.

**A**s well as the great Columbia Basin, more than 500,000 new acres of irrigated farm land

**L**ooming mountain peaks isolate KPQ's area from other station penetration.

**E**stablishing a captive audience and a captive market for the advertiser.

**S**tar KPQ as a "must buy" on your budget, and get certain results from your investment.

**ASSURED!**



**5000 WATTS  
560 K.C.  
WENATCHEE  
WASHINGTON**

REGIONAL REPRESENTATIVES  
*Moore and Lund, Seattle, Wash.*

NATIONAL REPRESENTATIVES  
*Forjoe and Co., Incorporated*

# AGENCY AD LIBS



*by Bob Foreman*

## Three special bellyaches

Rather than devote an entire column to a single subject, I should like this time to spread my ill-natured remarks over three different topics, each of which come under the heading of Special Bellyaches. The first is such that it concerns those who write and read and produce advertising copy for television. It is the form generally used by agency copywriters in which they prepare tv commercials for presentation to account men and advertisers and therefore in which that copy is eventually turned over to a film or live producer.

Most commercials are written in the side-by-side fashion, the column on the left being devoted to the video instructions while the more or less parallel matter to the right contains the auditory instructions.

I defy anyone to find it easy to follow this format.

I don't care if you've been reading or writing for tv for a decade. The human mind and the accesses to it are not constructed so that a person can keep jumping from left to right as if he were watching a tennis match and still understand clearly what is meant. The motion picture people have always resorted to the only sensible way of showing cinema action—the video instructions are described in caps in detail and directly under them comes the dialogue. So on through the entire shooting script. Most of the experienced film people who receive agency copy in the side-by-side fashion re-do it in the other form.

This, they have found, enables a person reading to set the visual scene in his mind and then get the dialogue *for each scene*. Even the most inexperienced of account men or advertisers will be able to retain the picture in his head while reading the audio. Nobody but nobody, including Univac, can avoid getting confused by the side-by-side technique.

Another important plus in the motion picture method: It *forces* a copywriter to detail his video instructions: it prevents him from making such commonplace errors as calling for a zoom from long shot to close-up with three words of copy to cover the action. In other words, the writer himself must walk his mind through the visual action and thus he is far less likely to call for the impossible. This, as anyone who films commercials will tell you, would be a novel trend.

Point Number Two: It is my feeling that television and

*(Please turn to page 62)*



Use **KOA**  
to take advantage of  
the Western Market's

## *Summer Sales Boom!*

650 Million Tourist Dollars  
will be spent in the  
Western Market this summer.\*

**Is your product in this  
rich vacation market?**

- 1** Total retail...department store...food and drug sales are higher during summer than any time except December. For many food, drug and package items, summer is the peak selling season. Summer gasoline station sales far exceed those for any other period.
- 2** Here in America's most heavily traveled vacation area, KOA will play host to 12½ million tourists this summer!
- 3** Denver's DOMINANT STATION, 50,000-watt KOA (NBC for the West), covers 302 counties of 12 states with 3½ million people in addition to its tourist coverage!
- 4** When away from hometown newspapers, radio and television, vacationers depend on the strong signal of clear-channel KOA. Wherever vacationers go in the West—KOA goes with them. They can drive all day with KOA!

**NBC 850 KC**

*Call Petry*

**50,000 watts**



*\*Estimated*

Covers The West... *Best!*



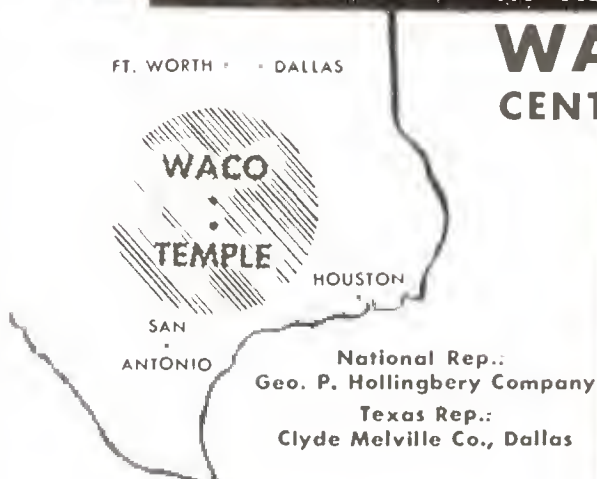
# KCEN-TV



## *Out in Front* IN THE **WACO-TEMPLE** CENTRAL TEXAS **MARKET**

- ★ 80% AVERAGE SHARE OF AUDIENCE IN ALL TIME PERIODS.  
(Waco-Temple Composite Pulse Nov. 29-Dec. 5, 1954)
- ★ ONLY LOW BAND VHF STATION IN THE WACO-TEMPLE MARKET.
- ★ ONLY STATION IN THE WACO-TEMPLE MARKET OPERATING WITH MAXIMUM ALLOWABLE POWER... 100 KW, CHANNEL 6.
- ★ HIGHEST ANTENNA HEIGHT IN CENTRAL TEXAS... 833 FT. ABOVE GROUND; 1,549 FT. ABOVE SEA LEVEL.
- ★ ONLY STATION IN THE WACO-TEMPLE MARKET OPERATING FULL TIME... 7 A. M. - 11 P. M., MONDAY THROUGH FRIDAY.
- ★ NBC-TV INTERCONNECTED AFFILIATE.
- ★ IN OPERATION SINCE NOV. 1, 1953. (Established Audience).

**YOUR BEST BUY IN THE RICH.....**



**WACO-TEMPLE**  
CENTRAL TEXAS MARKET

**KCEN-TV**

TEMPLE, TEXAS

General Offices: P. O. Box 168

Studios and Transmitter at Eddy, Texas,  
Between Temple and Waco

WACO OFFICE:

506-7 Professional Bldg.

TWX: Eddy No. 8486

# 49<sup>th</sup> and MADISON

SPONSOR invites letters to the editor.  
Address 40 E. 49 St., New York 17.

### SPOT RADIO IN '55

This week in Chicago, I found your article "Spot Radio: off to fast '55 start" (24 Jan. p. 38), on the desk of many timebuyers.

Two of these timebuyers discussed this article with me, and were quite pleased with it. As a matter of fact, one agency was so impressed with the facts in the story, that they plan to definitely recommend a swing to spot radio for their top account.

I thought this would be of interest to you as it certainly was good news to me. May I suggest that you mail this story to every agency, every hour, on the hour.

LAVELL WALTMAN

Commercial Manager

WAVE, Inc., Louisville, Ky.

### ELEMENTARY

May I simultaneously express a warm "thank you, SPONSOR" for a valuable service while calling attention to a tabulating error that eagle-eyed Sherlock Holmes might have called "elementary."

Your summaries of monthly Pulse multi-market ratings for the leading syndicated film programs is a valuable service to advertisers as well as a welcome focal point for showing the powerful progress films are making for the local and national spot sponsors.

Naturally we're proud that Sheldon Reynolds' production of Sherlock Holmes so quickly fulfilled its predicted destiny by cracking the prized "Top Ten" circle literally overnight as its earliest ratings were tabulated.

But Sheldon Reynolds' brand new Sherlock Holmes programs... are faring even better than the Pulse figures report!... some stations are running revivals of various old feature movies which are loosely called *Sherlock Holmes*... and in markets like Los Angeles and Seattle. Pulse has been inaccurately listing ratings for old movies under the tabulations of syndicated programs.

(Please turn to page 16)

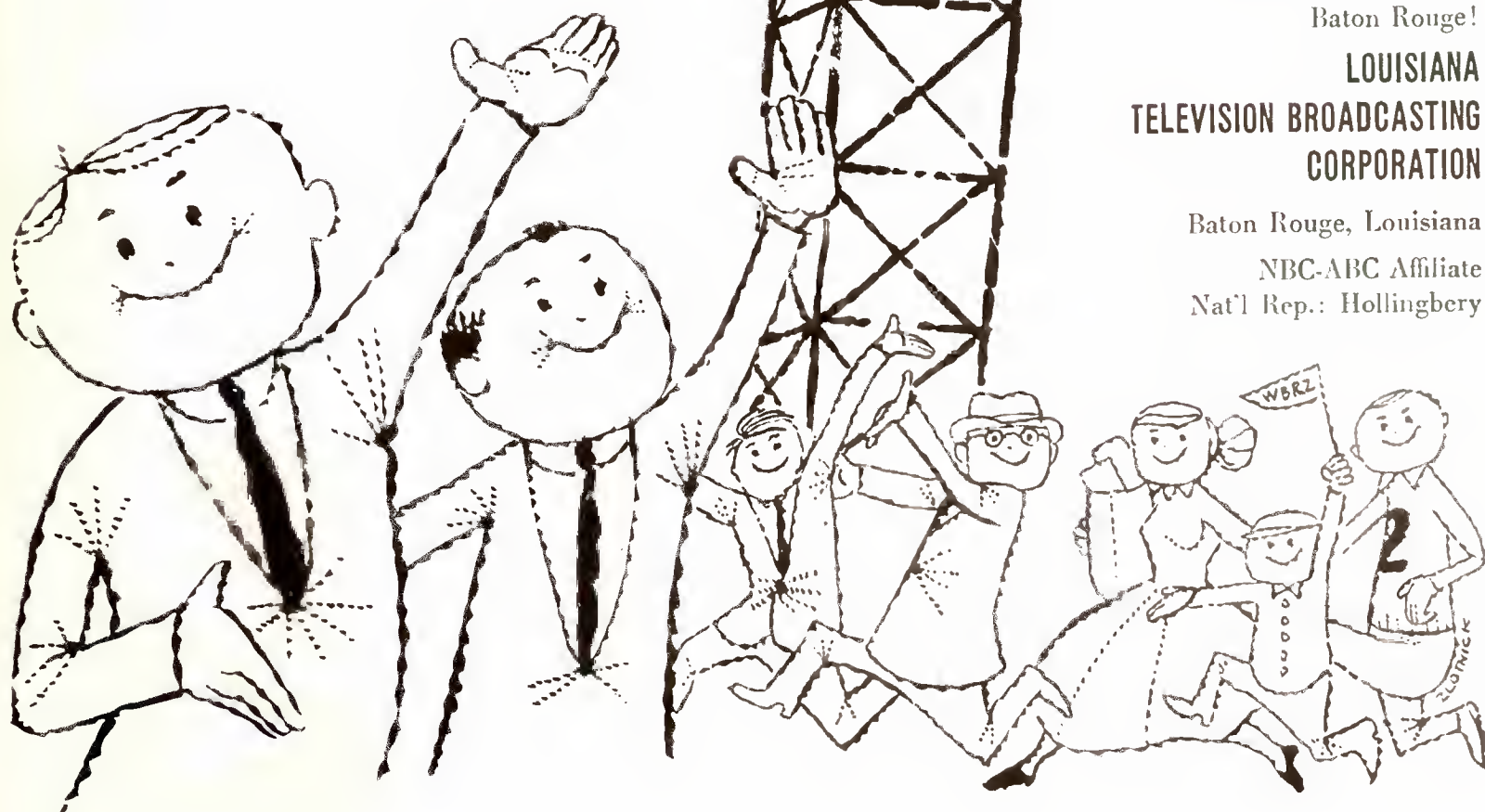


# THE BIGGEST BUY IN LOUISIANA TELEVISION

WBRZ *Channel 2*

**MORE TOWER-1001' 6"-MAXIMUM  
POWER-100,000 WATTS**

The WBRZ tower is the highest structure in Louisiana above mean sea level and average terrain. Channel 2, with a maximum power of 100,000 watts and a tower height in excess of 1,000 feet above mean sea level, provides greater coverage than any other television station in the state.



The ONLY VHF in  
Baton Rouge!

**LOUISIANA  
TELEVISION BROADCASTING  
CORPORATION**

Baton Rouge, Louisiana

NBC-ABC Affiliate  
Nat'l Rep.: Hollingbery





*Famous as a local sight...  
yet known throughout the nation*





This monument,

these cherry blossoms, are  
an integral part of the personality  
of one place—our nation's capital.

They are local.

There are local reasons for the consumer  
to buy one product rather than another—  
for buying in one place rather than another—  
for listening to one station rather than another.

In Storer markets successful advertisers  
tell their stories on Storer Stations.

"A Storer Station Is A Local Station."

# STORER BROADCASTING COMPANY

NATIONAL SALES HEADQUARTERS:

TOM HARKER, V. P., National Sales Director

BOB WOOD, Midwest National Sales Mgr.

118 E. 57th St., New York 22, ELdorado 5-7690 • 230 N. Michigan Ave., Chicago 1, Franklin 2-6498





# FLASH!

13 of the top 16

## Memphis

TV

shows are

on

# WMCT→

(according to the Hooper Survey, February, 1955).

better than  
**2 to 1**  
6:30 to 10:30 P.M.



## Film Shows

....out of top  
18, WMCT  
carries 12!→

# WMCT

MEMPHIS' FIRST TV STATION

## NOW 100,000 WATTS

NATIONAL REPRESENTATIVES  
THE BRANHAM CO.

AFFILIATED WITH NBC • ALSO AFFILIATED WITH ABC AND DUMONT

PROGRAM	STATION	RATING
1. George Gobel	WMCT	52
2. Robert Montgomery	WMCT	51
3. Big Story*	WMCT	47
5. Life of Riley	WMCT	46
6. You Bet Your Life	WMCT	46
7. Producer's Showcase	WMCT	44
8. Cisco Kid	WMCT	42
9. Philco Playhouse	WMCT	42
10. Roy Rogers	WMCT	42
11. Your Hit Parade	WMCT	42
12. Armstrong Circle Theatre**	WMCT	40
15. Fireside Theatre**	WMCT	40
16. My Little Margie**	WMCT	40

\*Ties with program of Station B

\*\*Ties with programs of Station B

Of 39 shows on both stations with ratings of 30 or better, between 6:30 and 10:30 PM, WMCT carries 27 shows Station B, 12.

### Top 6 Film Shows in Memphis (Between 6:30 and 10:30 P.M.)

PROGRAM	STATION	RATING
1. Cisco Kid	WMCT	42
2. Favorite Story	WMCT	37
3. Racket Squad	WMCT	37
4. Badge 714	WMCT	33
5. I Led 3 Lives	WMCT	29
6. Mr. District Attorney	WMCT	28

**MEMPHIS**  
**CHANNEL 5**  
WMC-WMCT-WMCT

Owned and operated by  
THE COMMERCIAL APPEAL

Consequently, when Pulse reports a 4.5 rating for *Sherlock Holmes* in a key market like Los Angeles (where the syndicated half-hour wasn't on the air) the syndicated program's average multi-market rating is misleadingly depreciated.

We have called the attention of Pulse to the error, which, in the future, can be spotted by making sure that only the half-hour ratings for the Sheldon Reynolds' version of *Sherlock Holmes* are tabulated instead of the hour or longer program listings for the old theatrical films which still find air time.

Although *Sherlock Holmes*, as a matter of record, never used the expression, "It's elementary"—the Pulse tabulating error was both elementary and understandable.

EDWARD A. MADDEN

Vice-President

Motion Pictures For Television  
New York

### COMING OF AGE IN RADIO & TV

A great big hibiscus to Joe Csida for his brief comment on "Networks come of age in program maturity" (7 March 1955, p. 29). It's about time we gave some credit where credit is due. Both radio and tv have come of age; they are no longer babies and toys. They have grown up into adult behemoths and doing a wonderful job of educating us as well as providing excellent entertainment. Just think back a few years ago when the radio newscasters used to frighten us to death by screaming over the air waves one headline after the other! Today they sit down and quietly, authoritatively discuss the news with us in an intelligent manner, so we can digest it and understand it. Make that an orchid if Joe doesn't like hibiscus.

GRANT MERRILL

Radio & Tv Director

Pacific National Adv Agency  
Seattle

### TOLL TV WITH COMMERCIALS?

I should like to add a few comments, if I may, to your recent panel feature on subscription tv (SPONSOR, 7 February 1955, page 88).

Of course, commercial video can peacefully co-exist with subscription tv. Just as it peacefully co-exists with  
(Please turn to page 68)

SPONSOR



**yours... *all yours!***





# WHAT'S IN WOODland CENTER FOR YOU?

most modern TV and AM facilities

## RADIO

- Large AM studio for local live programs
- Air personalities—the best
- Fully equipped recording studio
- NBC programs
- Daytime news, every hour on the hour
- 5000 watts day and night

## TELEVISION

- Two large, fully equipped TV studios
- Three 16 mm film projectors
- Full slide and telop facilities
- Panel controlled, complete lighting equipment
- Excellent prop storage facilities
- Expanded arrangements for audience-participation
- Spacious, completely equipped client room
- Top-rated network and locally produced programs



Expanded audience-participation facilities permit full enjoyment of local programs . . . here, Buckaroo Rodeo, favorite of the younger set.



Projection room has three film projectors; two Telop projectors with a capacity of 12 slides each; and Telop projector which holds 10 telop cards.



All props, from the largest background flat to the smallest, most delicate properties, are carefully handled—and fed, if the situation requires.



Everything from Bach to boogie is quickly available in the extensive WOODland CENTER music library.

serving all of Western Michigan!

# WOOD

GRAND RAPIDS, MICHIGAN

ASSOCIATED WITH WFBM AM AND TV, INDIANAPOLIS, INDIANA  
WFDF FLINT MICHIGAN WEOA EVANSVILLE INDIANA

REPRESENTED BY KATZ AGENCY

TV:

316,000 WATTS, NBC, BASIC:  
ABC AND DuMONT

RADIO:

5000 WATTS, NBC AFFILIATE





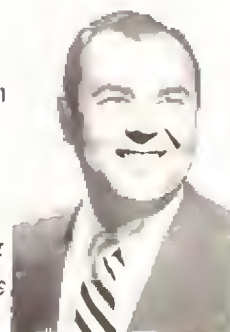
# New and renew

# SPONSOR

4 APRIL 1955

## 1. New on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bu-Tay Products (Rain Drops water softener, LA)	Dan B. Miner, LA	KNX-CFRN 23	Aunt Mary; W, F 2:45-3 pm PST; 5-min seg; 1 Apr; 52 wks
Cook Chemical, Kansas City	Henri-Hurst & MacDonald, Chi	MBS 500	Ceril Brown & the Real-News of the Morning M-F; 9:30-9:35 am; 2 May; 13 wks
Doeskin Products (facial tissues), NY	Grey Adv, NY	NBC full net	Dr. Norman Vincent Peale; M-F 10:05-10:15 am 4 Apr; '55-56 season
"42" Products (hair oil), LA	Adcoa Agency, LA	KNX-CPRN 23	Amos 'n' AnJy Music Hall; 6 min seg; Th 6:30 6:55 pm PST; 24 Mar; 13 wks
General Tire & Rubber, Akron	D'Arcy, Cleve	MBS full net	General Sports Time with Harry Wismer; M-F 5:50-5:55 pm; 28 Mar; 52 wks
Gillette Safety Razor, Boston	Maxon, Det	MBS 375	Game of the Day; Sun afternoons 1/2 a game; '55 Mar; 27 wks
Jackson Brewing (Jax Beer), New Orleans	Fitzgerald Adv. New Orleans	MBS 375	Game of the Day; M-Sat afternoons; (1/2 a game) 19 Mar; 27 wks
Pacific Oldsmobile Club, LA	Dallas Williams & Sons, LA	KNX-CPRN 28	Edward R. Murrow & the News; M, W, F 5 pm PST; 14 Mar; 52 wks
Park & Tilford (Tintex), NY	Storm & Klein, NY	ABC full net	Bess Myerson's Almanac; W & F 2:25-2:30 pm; 7 Mar; 52 wks
R. J. Reynolds Tobacco (Camels), Winston-Salem, NC	William Esty, NY	MBS 375	Camel Scoreboard; M-Sun following the Game of the Day; 19 Mar; 27 wks
Sleep-Eze, SF	M. B. Scott, LA	MBS full net	Queen for a Day; F 11:30-12 noon; first 15 min seg; 1 Apr; 13 wks
Sleep-Eze, SF	M. B. Scott, LA	MBS full net	Counterspy; F 8-8:30 pm; partic; 1 Apr; 6 wks



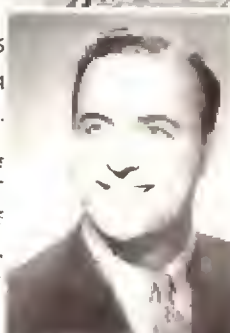
Hank Shepard (3)



John H. Reber (3)

## 2. Renewed on Radio Networks

SPONSOR	AGENCY	STATIONS	PROGRAM, time, start, duration
Bell Telephone System, NY	N. W. Ayer & Son, NY	NBC full net	The Telephone Hour; M 9-9:30 pm; Mar; 55-56 season
General Foods, NY	Y&R, NY	CBS 206	Bing Crosby; M, W 9:15-9:30 pm (co-sponsor); 4 Apr; 39 wks
General Foods, NY	Y&R, NY	CBS 206	Wendy Warren; T, Th, F 12:05-12:10 pm; 1 Apr; 39 wks
General Foods, NY	Y&R, NY	CBS 206	Galen Drake; Sat 10:05-10:10 am; 2 Apr; 39 wks
Miles Laboratories, Elkhart, Ind	Geoffrey Wade Adv, Chi	NBC full net	News of the World; M-F 7:30-7:45 pm; Mar; 55-56 season
Miles Laboratories, Elkhart, Ind	Geoffrey Wade Adv, Chi	NBC full net	Break the Bank; M-F 10:45-11 am; Mar; 55-56 season
Miles Laboratories, Elkhart, Ind	Geoffrey Wade Adv, Chi	NBC full net	Just Plain Bill; M-F 5-5:15 pm; Mar; 55-56 season



William Fox (3)

## 3. Broadcast Industry Executives

NAME	FORMER AFFILIATION	NEW AFFILIATION
Hoyt Andres	WKY (r-tv), Okla City, asst stn mgr	WKY Radiophone, vp, stn mgr of WSFA, Montgomery, Ala
S. L. Adler	Wm Morris Agency, Chi office hd	Screen Gems, NY, sr acct exec
David Baylor	WTVS, Cleve, gen exec	KCSJ, Pueblo, Col, gen exec
Amos Baron	KABC, LA, gen mgr	KCOP, Hollywood, sls mgr in chg of local sls
Paul Beville	WNOE, New Orleans, sls mgr	WJMR-TV, New Orleans, sls dir
Edward Bleier	WABC-TV, NY, acct exec	ABC TV, Net SlS, acct exec
Robert Brahm	Screen Gems, NY, eastern sls mgr	Same, sr acct exec
Carl Brewster	KFVD, LA, prog dir	Polaris Pictures, LA, sls dev dir
James H. Burgess	WLW-C(TV), Columbus, dir of sls	Crosley Broadcasting, natl sls rep for all Crosley properties
Cal Cass	Adam J. Young, NY	Hoaz-Blair, NY, acct exec
Richard S. Calender	KJBS, SF, sls exec	KNBC, SF, acct exec
Stan Chambers	KTLA, LA, asst sls mgr	Same, natl sls mgr
J. M. Clifford	NBC, NY, admin vp	Same, also Kagan Corp, pres
Robert L. Coe	Dumont, NY, stn rels dept mgr	Same, dir of stn rels
John J. Cole	MPTV, LA, western div mgr	Guild Films, NY, western sls mgr
Ben Colman	Ziv-TV, acct exec	Screen Gems, NY, eastern sls mgr
Edward B. Coughlin	WOR-TV, NY, tv acct exec	Free & Peters, NY, tv acct exec
Robert J. Crosswell	NBC, NY, sls prom dept	WJBK-TV, Det, sls stf
Thomas Dawson	KHJ-TV, LA	WBBM-TV, Chi, sls prom mgr
Johnny Devine	Tulsa Brating	KVOO-TV, Tulsa, Okla, prom dir
Arthur Deters	WIDE, Biddleford, Maine, pres & gen mgr	Same, also Vic Diehm Assoc, Boston, exec asst
Dick Dickerson	KFNS-TV, San Antonio, sls stf	WJBK-TV, Det, sls rep
John H. Dodge	NBC TV Net, NY, acct exec	Same, eastern admin sls mgr
Earl Donegan Jr	MPTV, NY, sls	Minot TV, NY, vp in chg of sls
Jack Donahue	CBS R Spot SlS, SF, mgr of SF office	Same, Chi, acct exec
Thomas Van Arden	WAAM, Balt, acct exec	Same, dir of sports & publ rel
Dukehart		
James J. Dunham	KSOO, Sioux Falls, S. Dak.	WXIX, Milwaukee, acct exec
Grady Edney	KYW, Phila, dir	WBZ, WBZA, Boston, prog dir
Tom Edwards	NBC, NY	WGSM, Huntington, sls stf
Harold Ehrlich	MCA-TV, Beverly Hills, audience prom dept hd	Same, dir of stn rels
Ray Eichmann	NBC TV, NY, sls dev for part progs	John Blair, sls dev mgr
Dave Engles	KNBC, SF, mdsg supvr	Same, dir of adv. mdsg, prom
Irwin Ezzes		Motion Picture TV Film, vp in chg sls
William Fox	KFMB-TV, San Diego, prog dir	Same, gen sls mgr
Vincent A. Francis	KGO (r-tv), SF, gen sls mgr	ABC TV, NY, western div sls mgr
Pete Franklin	Newport News Times Herald, sports writer	WVEC-TV, Hampton, Va
Mort Gaffin	NBC Spot SlS, mgr of adv & prom	Same, mgr of new bus & prom
Chuck Gay	WHIO, Dayton, sls prom mgr	Same, prog dir



David Baylor (3)



John Jaeger (3)



Ray Eichmann (3)

In next issue: New and Renewed on Television (Network); Advertising Agency Personnel Changes; Sponsor Personnel Changes; Station Changes (reps. network affiliation, power increases); New Agency Appointments



## 3. Broadcast Industry Executives (continued)

	NAME	FORMER AFFILIATION	NEW AFFILIATION
Hoyt Andres (3)	Allan W. Gilman	ABC, SF, sls dept	Same, KGO (r-tv), asst sls mgr
	William C. Goodnow	WCAN, Milwaukee, sls mgr	WXIX, Milwaukee, acct exec
	Howard Grafman	NBC, NY, r dir	Howard Grafman & Assoc, Chi, tv film distrs
	Alfred N. Greenberg	Topics Publ, NY, prom mgr	WBBM, Chi, sls prom mgr
	Henry V. Greene	Weed TV, NY acct exec	MBS, NY, acct exec
	Jack Grogan	N. W. Ayer, NY	WNEW, NY, prog mgr
	Helen Guy	Masterson, Reddy & Nelson, NY, bus mgr	ABC TV Net Sls, acct exec
	John Hansen		KABC, Hollywood, gen mgr
	Arthur J. Harris		WXIX, Milwaukee, acct exec
	David Harris		H-R Repts, NY, sls stf
Maurice E. McMurray (3)	Bill Heaton	WVDA, Boston, sls mgr	KULA-TV, Honolulu, acct exec
	Len Hornsby	KFSD-TV, San Diego	Same, also stn mgr
	Winter Horton	WNEW, NY, gen mgr	Same, exec dir
	John Jaeger	NBC Spot Sls, eastern r sls mgr	Same, also vp
	Edwin T. Jameson	Ted Bates, NY, tv & r buyer	Same, eastern tv sls mgr
	Mike James	Katz Agency, Chi, tv acct exec	Edward Petry, NY, tv dept
	Lewis P. Johnson	Du Mont, NY	Storer Bcasing, Chi, sls exec
	Robert F. Jones	CBS R Spot Sls, NY, acct exec	Adam J. Young TV, NY
	Roland Kay	A. C. Nielsen, NY, vp	Same, SF, mgr of SF office
	Fred H. Kenkel	"Amer Inventory," NY, publ infor consultant	C. E. Hooper, NY, vp
Lewis P. Johnson (3)	Margery Kerr	WIKK, Erie, Pa., mgr	Guild Films, NY, sls rep in NY area
	Charles R. Kinney	KDYL, SLC, r sls stf	Free & Peters, NY, tv acct exec
	Chet Kreidler	McCaffery & Co, S Bend, Ind, adv & prom mgr	Great Western R Net, SLC, acct exec
	Robert E. Laffoon	KWJJ, Portland, Ore, comptroller	WHOT, S. Bend, Ind, sls prom mgr
	Charles A. Larsen	WTVW, Milwaukee, acct exec	Same, gen mgr
	L. A. Larson	Transit Radio, Kansas City, sls rep	Same, sls mgr
	Stan Lange	WFOX, Milw, gen mgr	Same, & KCMO-FM, comml mgr
	Chuck Lanphier	KOVR, Stockton, Calif, exec vp & gen mgr	WTVW, Milw, dir of prom
	Terry Hamilton Lee	ABC, NY, adv-prom dept	Television Diablo, Stockton, Calif, bd of dir
	Ed Leftwich	free lance dir	KFEL, Denver, Col, sls prom dept hd
Len Hornsby (3)	Ed Lindner	Ram Productions, NY, prod-dir	John F. Ward Assoc Prod, NY, vp
	Norman S. Livingston	Own film prod firm	Industrial & Medical Film Guild, NY, writer-dir
	Harley Lucas	WLOK, Lima, Ohio, lcoal sls mgr	Telenews Film, NY, exec vp
	Stephen A. Machcinski, Jr	Adam J. Young Jr, NY, r sls mgr	WCUE, Akron, Ohio, acct exec
	Jim McCormick	Jack Douglas TV Productions, sls mgr	Same, gen sls mgr, coordinator of r & tv sls
	Maurice McMurray	WJBK-TV, Det, sls mgr	H-R TV, LA
	Keith McKenney	WJBK-TV, Det, sls stf	Same, natl sls mgr
	Donald J. Mercer	NBC, NY, stn rels dept, contact rep	Same, local sls mgr
	George Mamas	WHKK, Akron, Ohio, acct exec	Same, dir of stn rels
	Ernest Montgomery	Screen Gems, central div sls mgr	WCUE, Akron, Ohio, acct exec
Arthur Deters (3)	Richard H. DeMont-mollin	WCRS, Greenwood, S.C., sls stf	MCA-TV, Det, office hd
	Holly Moyer	Great Western Net, SLC, gen sls mgr	WIS-TV, Columbia, S. C., tv sls stf
	Barney Ochs	WLW-A(TV), Atlanta	InterMt Net, SLC, natl adv mgr, Denver branch
	Cy Ostrup	KABC, LA, sls stf	Crosley Bcasing, natl sls rep for Atlanta area
	Sherwood R. Parks	KVGB, Great Bend, Kansas, chg of sls	MCA-TV, LA, sls stf
	Margot Phillips	Advertising Consultants, r-tv dir	KFH, Wichita, Kansas, sls mgr
	David T. Pritchard	United Bcasing, Wash, DC, sls mgr	WGMS, Wash, DC, prom dir
	Avner Rakov	WBZ, WBZA, Boston, prog mgr	WDXB, Chattanooga, va & gen mgr
	John H. Reber	NBC Spot Sls, natl tv sls mgr	Master Motion Picture Co, Boston, exec & prod dir
	Len Ringquist	Reingold Adv, Boston, tv dir	NBC TV Spot Sls, NY, dir
Holly Moyer (3)	Theresa Rogers	WGMS, Wash, DC, exec asst	NBC Film, NY, sls rep
	David Sacks	ABC, SF, asst sls mgr	Same, stn mgr
	Frank F. Samuels, Jr	CBS TV, LA, mgr of Pacific Coast Net Sls	Same, KGO (r-tv) sls mgr
	David Savage	Guild Films, NY, Vitapix liaison official	Pittsfield Area, CBS proposed stn, gen mgr
	Alden Schwimmer	William Morris Agency, NY	Same, asst to pres
	George S. Shaffer	WITH, Balt, sls stf	Ashley-Steiner Agency, hd of writers, producers, dir
	Frank J. Shea	John Sutherland, dir of sls	Same, gen sls mgr
	Hank Shepard	NBC Spot Sls, NY, mgr of new bus	Chad, NY & Wilton, Conn, dir of sls
	Melvin J. Stack	WNEW, NY, asst treas	NBC R Spot Sls, NY, dir
	Gerald Staten	KBCS, San Bernardino	Same, treasurer
Holly Moyer (3)	Frank Stisser	C. E. Hooper, NY	KMOD, Modesto, Calif, acct exec
	Louis B. Switzer		Same, vp
	Pat Sweet	Music Corp of Amer, Beverly Hills	KFSO, SF, prom dir
	John Thayer	KHOL-TV, Holdrege, Neb, regl sls mgr	WSYR-TV, Syracuse, prom mgr
	Bernard L. Thomas	WHFB, Benton Harbor, Mich, acct exec	KBTU, Denver, sls stf
	Bill Walker	Yam Chip Co, Denver, sls mgr	WHOT, S. Bend, Ind, acct exec
	M. Franklyn Warren	Howard M. Irwin, Adv, LA, acct exec	KBTU, Denver, prom mgr
	Joseph Weisenberg	WABC, NY, acct exec	KULA, Honolulu, sls mgr
	Merle S. Wick	CBS-Col, NY, financial admin	Same, acting sls mgr
	Frank B. Willis	WJTV, Jacksonville, sls mgr	Same, admin vp
Holly Moyer (3)	Robert S. Windt	CBS-Col, LIC, prom & publ mgr	MCA-TV, midwestern slsman at large
	David Yanow	WCAU, Phila, acct exec	Same, r sls mgr
			CBS R Spot Sls, NY, acct exec

## 4. New Firms, New Offices, Changes of Address

George Bagnall & Assoc, tv sales, film distributors, Beverly Hills, new address 8827 Olympic Blvd, CRestview 1-5133

Motivation Analysis, 1140 Elberon Ave, Elberon, NJ, est. 1 Mar by Dr. Philip Eisenberg, formerly res. psychologist, CBS

Fred Gardner Adv, NY, moved to 50 East 42nd Street, MUrray Hill 7-4784, 28 Feb

Glenn Adv opens Houston office, 1015 Sterling Building, CHarter 2729

Guild Films, new offices at 460 Park Avenue, NY, 7 Mar

H-R Tv, Hollywood, new phone number Hollywood 2-6453

C. E. Hooper, NY, new office 579 Fifth Avenue, 8 Mar

Institute for Research in Mass Motivations changed name to Institute for Motivational Research, effective 4 Mar

Kaplan & Bruck Adv, NY, changes name to Kaplan Agency (same address: 250 W 57th Street, NY)

Kaufman-Strouse, Balt, moved from 419 N Charles Street to 130 W Hamilton Street, 25 Mar

Knox-Ackerman Assoc Adv, Okla City, new address, 1411 Classen Blvd, Okla City 6, Okla

Northwest Radio & Television School opens school in Washington, D. C., 1627 K Street N.W.; classes beginning 1 May

Pyramid Productions, television producing company, opened offices at 1 East 57th Street, NY, 21 Mar; Everett Rosen<sup>a</sup> thal, Leonard Loewenthan, both formerly vps of Prockter Tv Enterprises, hds

Hugh Riker Adv, Albuquerque, NM, new office in the Simms Bldg, Suite 316, phone 3-6821

Sackel Co, B Newbury Street, Boston, new adv agency; Sol Sackel, president

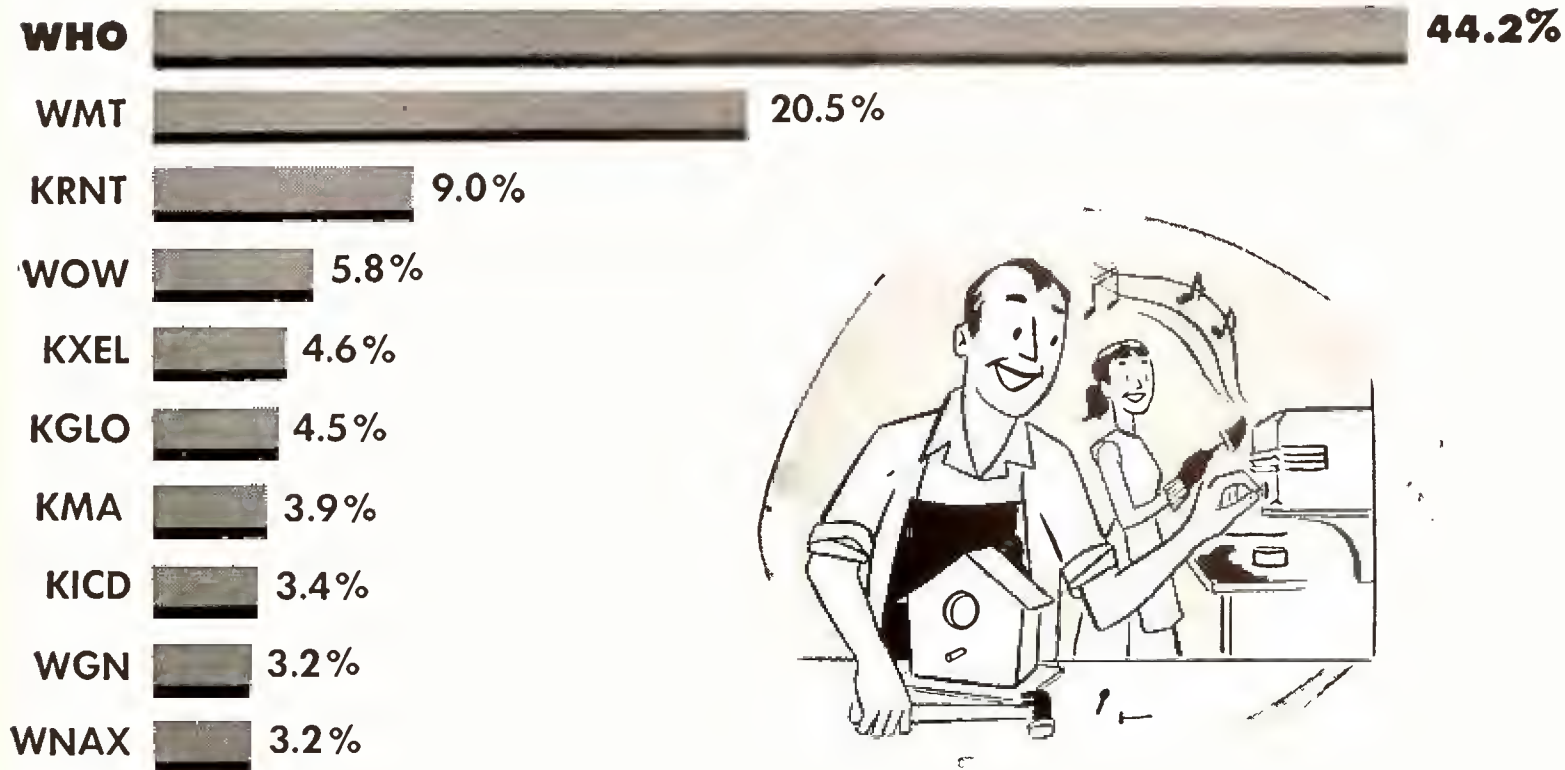
WGSM, Huntington, opened NY office, 17 East 48th Street, PLaza 5-1127, 12 Mar

Y&R public relations & publicity dept moved to 41 East 42nd Street on 12 Mar

Ziv Tv Programs, LA, moved to new studio, Ziv TV Studios, 7324 Santa Monica Blvd, LA, 1 Apr



# WHO IS IOWA'S FAVORITE RADIO STATION FOR NIGHTTIME LISTENING!



THE figures above are an excerpt from the 1954 Iowa Radio-Television Audience Survey — one of the advertising industry's best-known and most widely-accepted audience studies.

The 1954 Survey *proves*, for the 17th straight year, the effectiveness of top-notch broadcasting facilities, outstanding programming, deeply conscientious Public Service, energetic audience promotion. WHO *believes* in radio, and the Iowa audience *believes in WHO* . . .

Ask Free & Peters, or write us, for your complimentary copy of the 1954 Survey. It will help you in your understanding of this entire area.



FREE & PETERS, INC., National Representatives

**BUY ALL of IOWA—  
Plus "Iowa Plus"—with**

**WHO**

**Des Moines . . . 50,000 Watts**

**Col. B. J. Palmer, President**

**P. A. Loyet, Resident Manager**



# OVER 30 **RCA** **50 KW VHF**



RCA 50-KW Transmitter  
Designed for full output on COLOR



**RADIO CORPORATION of AMERICA**  
ENGINEERING PRODUCTS DIVISION  
CAMDEN, N.J.



# now "ON-AIR"

## Who's Who among the RCA "50's"

KAKE-TV—Wichita, Kansas  
KEYD-TV—St. Paul, Minn.  
KHJ-TV—Los Angeles, Calif.  
KLZ-TV—Denver, Colorado  
KMBC-TV—Kansas City, Mo.  
KOLN-TV—Lincoln, Nebr.  
KTRK-TV—Houston, Texas  
KTTV—Los Angeles, Calif.  
KWTW—Oklahoma City, Okla.  
WAAM—Baltimore, Maryland  
WALA-TV—Mobile, Alabama

WBAL-TV—Baltimore, Md.  
WBTW—Florence, S. C.  
WCAU-TV—Phila., Pa.  
WCHS-TV—Charleston, W. Va.  
WDEL-TV—Wilmington, Del.  
WFLA-TV—Tampa, Fla.  
WGAL-TV—Lancaster, Pa.  
WHBQ-TV—Memphis, Tenn.  
WHO-TV—Des Moines, Iowa  
WISH-TV—Indianapolis, Ind.  
WJAR-TV—Providence, R.I.

WJRT—Flint, Michigan  
WMIN-TV—St. Paul, Minn.  
WTCN-TV—St. Paul, Minn.  
WNHC-TV—New Haven, Conn.  
WOOD-TV—Grand Rapids, Mich.  
WSFA-TV—Montgomery, Ala.  
WTHI-TV—Terre Haute, Ind.  
WTOP-TV—Washington, D.C.  
WTRE-TV—Wheeling, W. Va.  
WTVT—Tampa, Florida  
WTVW—Milwaukee, Wis.  
WXEL—Cleveland, Ohio



## Saturation Coverage with RCA's 50KW VHF and High-Gain Antenna

Now, over 30 high-power VHF stations are "on-air" and delivering saturation coverage with an RCA 50-kw—operated in conjunction with an RCA High-Gain Superturnstile.

Here are important reasons why you will benefit by selecting RCA's "Fifty" for your high-power station.

**RELIABILITY.** RCA 50-KW equipments are built to operate with "day-in day-out" reliability. (Ask any of the RCA-equipped 50-KW VHF stations already on air.)

**CONSERVATIVE DESIGN.** RCA 50-KW VHF's deliver a full 50 kilowatts of peak visual power—*measured at the output of the sideband filter.* You get full power output on both monochrome — AND COLOR — *with power to spare!*

**SATURATION COVERAGE.** An RCA 50-KW VHF, operated in conjunction with an RCA Superturnstile Antenna, is capable of "flooding" your service area with STRONG SIGNALS—*close*

*in and far out!* With standard antennas, RCA 50-KW's can develop 316 KW ERP—with power to spare.

**AIR-COOLED.** RCA 50-KW VHF's are all air-cooled. You save on installation costs and maintenance. Visual and aural P.A.'s use conventional RCA power tetrodes (Type 6166).

**MATCHED DESIGN.** RCA 50-KW VHF's are "systems-matched" to deliver peak performance in combination with RCA 50-KW antenna systems.

**COMPLETE SYSTEM.** RCA supplies everything in system equipment to match the RCA "50-KW" precisely; Antenna, transmission line, fittings, tower, r-f loads, diplexers — and all other components needed to put a 50-KW VHF signal on the air.

Take advantage of RCA's 25 years' experience in designing and building high-power equipment. Ask your RCA Broadcast Sales Representative to help you plan a completely-matched high-power system. In Canada, write RCA Victor, Ltd., Montreal.

RCA High-Gain  
Superturnstile  
Antenna (TF-I2BH)

RCA PIONEERED AND DEVELOPED COMPATIBLE COLOR TELEVISION





# YOU'RE ON THE RIGHT TRACK WITH KAY-NAK

**KNAK**

**MUSIC!  
NEWS!  
SPORTS!**

24 Hours a Day  
INDEPENDENT

## LOWEST COST

PER LISTENER IN  
SALT LAKE CITY

<b>KNAK</b>	27.8 Independent
Station "A"	27.2 Network
Station "B"	14.6 Network
Station "C"	13.7 Network
Station "D"	7.2 Network

(Hooper Feb. 1955 12 noon to 6 p.m.)

**KNAK OFFERS FAR MORE FOR  
YOUR ADVERTISING DOLLAR**

Represented Nationally by  
**FORJOE & CO., INC.**

Los Angeles	New York	Chicago
MAdison 6-8329	Judson 6-3900	DEL. 7-1874
Atlanta	San Francisco	Dallas
ALpine 7841	SUtter 1-7569	DAvis 7-4541



**Mr. Sponsor**

**Lester Krugman**

Advertising director  
Bulova Watch Co., New York

The new Bulova plant and offices (built a couple of years ago) are located in a residential section of Jackson Heights in New York City. There's lots of grass on the ground surrounding the building and lots of fresh air, but the transportation (via car) is slightly awkward. (For visitors to the plant the company runs its own limousines between Manhattan and Jackson Heights.)

"Now, I, for one, love the location," Lester Krugman, Bulova's ad director, told SPONSOR. "At last, I no longer have to buck the Long Island Railroad. You see, now I can drive to work. In my last job, I had to take the Long Island."

Krugman describes his experience in advertising as on "the horizontal level"—that is, he has worked on various levels of distribution, including a department store, mail order house, a manufacturer and an agency.

"A large number of people in advertising have had experience on a 'vertical basis'," Krugman explained. "For example, they may have worked only in the liquor industry, be it at a liquor concern or on a liquor account in an agency."

Krugman's experience has taught him the value of merchandising: "Of course, a good show can produce sales, but if such a program is properly merchandised, its effectiveness will be immeasurably increased."

Bulova (through McCann-Erickson) does not sponsor a program. The firm ranks, instead, among the largest spot tv advertisers. Its earlier success has been attributed to its saturation spot radio campaigns built around the Bulova time signal.

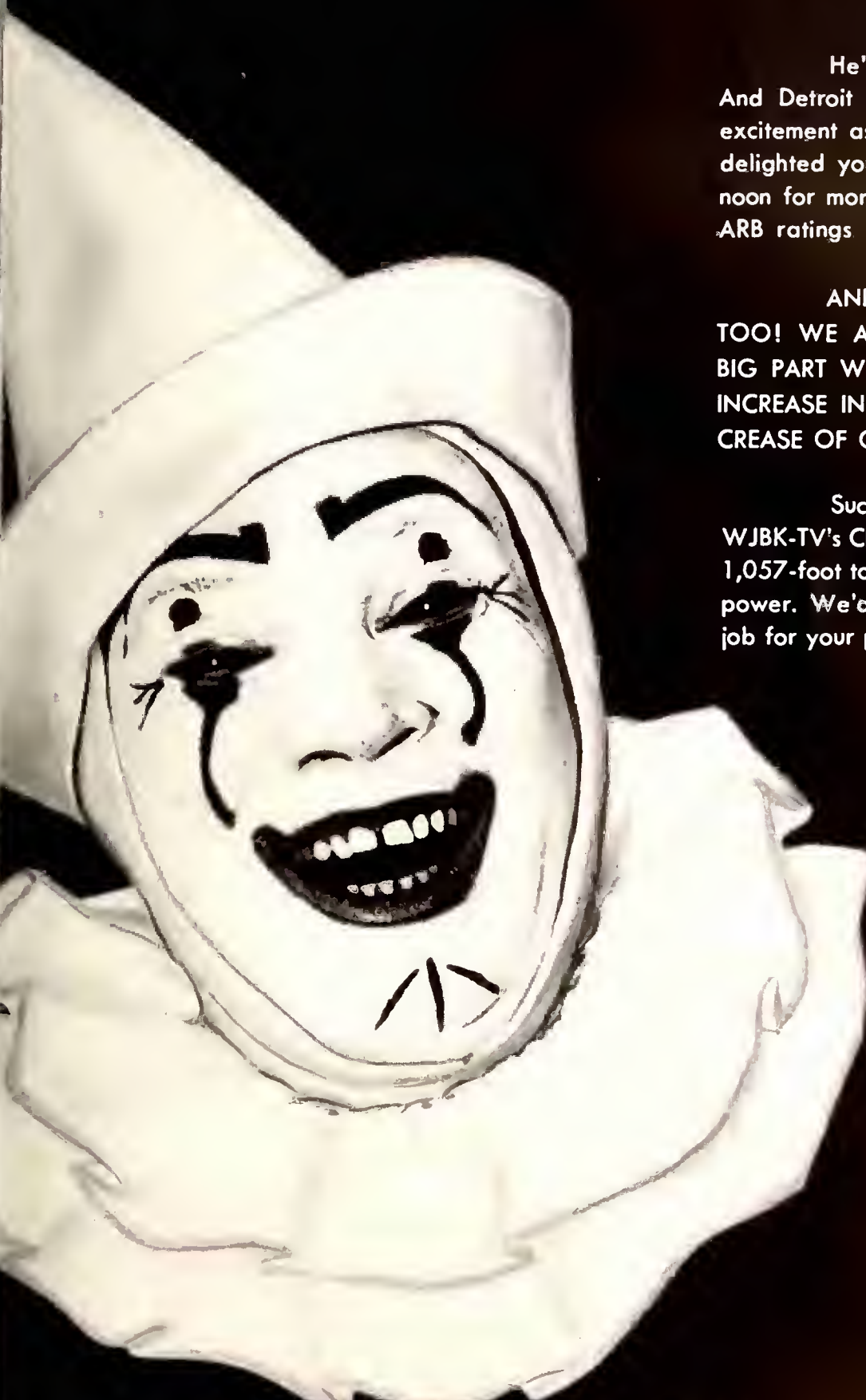
"Television seems to have produced more specialists than any other medium," Krugman told SPONSOR. "And the demands of the medium are such that a man has to be a well-rounded advertising man in order to be an efficient tv executive."

A ski-fan in the past, Krugman recently returned from a Florida vacation. His wife, a non-skier, has preferred the beach ever since Krugman led her up a ski slope at Lake Placid on their honeymoon, and urged her to "just ski down."

"It was a real vacation," adds Krugman. "Our boys (age six and four) stayed at home." ★ ★ ★



# as Beloved... as the Easter Bunny



He's Milky, Twin Pines Farm Dairy's Magic Clown! And Detroit boys and girls say his name with the same excitement as "Easter Bunny" or "Santa Claus." Milky has delighted youngsters for two hours every Saturday afternoon for more than 4 years on WJBK-TV, with Pulse and ARB ratings (January, 1955) of over 21.0.

AND THE RESULTS HAVE BEEN SALES MAGIC, TOO! WE AT WJBK-TV ARE MIGHTY PROUD OF THE BIG PART WE'VE PLAYED IN TWIN PINES' TREMENDOUS INCREASE IN SALES DURING THIS PERIOD . . . AN INCREASE OF OVER 200%.

Success stories like this prove the potency of WJBK-TV's Channel 2, with top CBS and local programming, 1,057-foot tower and far-reaching 100,000 watt maximum power. We'd like the opportunity to perform the same job for your product, too.

## WJBK-TV DETROIT



Represented Nationally by THE KATZ AGENCY

National Sales Director, TOM HARKER, 118 E. 57th, New York 22, ELDORADO 5-7690





"There's sales a'plenty  
in the fast growing, rich  
Central Coast of  
California—and you  
have your share for the  
asking . . . we don't  
care what you are selling.

What color it is how  
much it costs. If it's  
for sale to people—we  
can sell it for you.

Now, 98,500 TV sets in  
our unduplicated coverage  
and top CBS, NBC,  
ABC and DuMont shows  
to hold the competitive  
market  
"Come'n Get It"



CBS, NBC, ABC, DUMONT

## SPONSOR BACKSTAGE



by Joe Csida

### *Hey, where are tv's salesmen?*

In the Warwick bar the conversation of our group was more or less what might be expected when six men get together and three pairs of the six do not know each other too well. There was Bob Schnering, the president of the Curtiss Candy Co., and one of his top aides, Lou Olszyk. There were two reporters from the New York *Daily Mirror*, Justin Chester and Norman Miller, and the latter was a Marine Corps wartime buddy of Olszyk. And there were Eddy Arnold and me.

After six or seven drinks, six or seven hundred stories, and a recap of the more humorous experiences of Olszyk and Miller on Guadalcanal, Kwajalein and other Pacific battlegrounds, all of us but Chester repaired to the Singapore for a Chinese dinner.

Halfway through the egg roll and barbecued ribs the conversation somehow got around to advertising media, and I have not gotten over it yet. Let me make it clear that both Schnering and Olszyk impressed me completely as gents who knew their business, the candy business, intimately and thoroughly. Curtiss's gross runs to some \$70 million per year, and their Baby Ruth bar is one of the four top sellers in the field.

One evidence of their business brilliance and progressive-ness is the fact that they have been operating a fine, experimental farm with the objective of producing more and better milk to be used in their chocolates, and producing same more scientifically and efficiently. These were and are bright, hard-working business leaders, believe me. But what I have not gotten over yet is their poor opinion of, and (if they'll forgive me, for I became very fond of both of them through that evening) their abysmal lack of understanding of television as an advertising medium.

It was Mr. Schnering's considered opinion that transportation and billboard advertising represented two of Curtiss's best advertising media. Newspapers, he believed, were quite excellent, too. And Mr. Olszyk was apparently a 100%, dyed-in-the-ink newspaper man. I got the impression that this might have been so, in Olszyk's case, because of his deep fondness for his buddy, Norman Miller, who has been with the *Mirror* for 20 years. Which, let us face it, is reason enough.

(Please turn to page 54)



# REPETITION GETS RESULTS!

and WCOP's cost per thousand permits  
the highest frequency of  
impression in Greater Boston.



Persistency pays. And smart advertisers know that it takes frequency of impression to open a market's pocketbooks.

In the compact Greater Boston market, WCOP's one-minute saturation plan provides the incredibly low cost per thousand of just 19¢. Thus in America's second most concentrated market, WCOP provides more frequency of impression and **MORE RESULTS** per dollar than any other Boston station.

Ask your station or WEED representative for the fact-revealing story  
**"HOW TO SELL THE CREAM MARKET OF NEW ENGLAND."**

Sets per dollar delivered in Greater Boston by Boston stations, on minute package basis:

<b>WCOP</b>	<b>5,262</b>
Station B	3,333
Station C	2,176
Station D	1,867
Station E	1,785
Station F	1,470

"Repetition Builds Reputation"



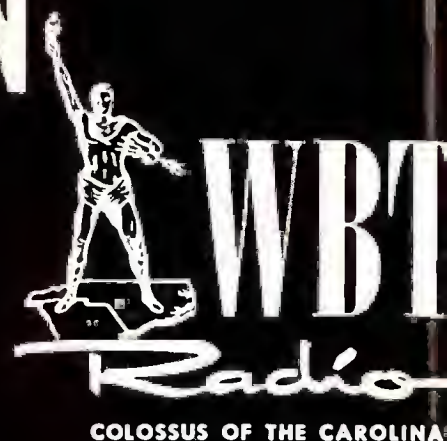
# WCOP<sup>D</sup> BOSTON

5,000 watts on 1150





# ONLY ON



## Sound-est investment

Only on WBT Radio can you associate for your product the massive, traditional selling power of "Grady Cole Time", now in its twenty-sixth year and stronger than ever. Grady gives each of his forty-six current sponsors individualized benefit of his

8.7 average Pulse rating (5:45 to 9 a.m., Monday through Saturday) plus canny commercializing and immense influence with consumers, retailers and wholesalers.

The rarity of availabilities underlines the prudence of regular contacts with your CBS Radio Sales man.





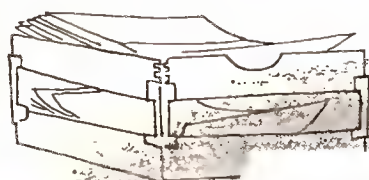
# Advice to the sponsor about to choose a tv agency

**Tips from 24 clients with total billings of \$200 million**

*by Evelyn Konrad*

One of the most important decisions an advertiser has to make is his choice of an advertising agency. In the last few years, this choice has frequently been dictated by television. And, while few accounts give an agency only their tv billings, the ability of an agency to service the television portion of the budget is frequently the decisive factor in choice of a new agency today.

Just a week ago Avco's Crosley & Bendix division appointed Earle Dudgin & Co., Chicago, to replace BBDO and B&B. Avco is consolidating partly because it uses tv participation shows like *Home*, which are better supervised by one agency. Avco's is most recent of several agency changes where tv strategy was a major factor.



## 10 factors to check in choosing a tv agency

- ✓ **Is your search well organized?** It's important to decide at the outset who in company will have word in the choice, consult them on preliminary list, visit agencies, interview principles together, agree on criteria for initial choice of agency
- ✓ **Does the agency have the required time buying ability?** A large agency is more likely to have the inside track in network negotiations. Small agencies often do as good a job as large in buying national spot. Stature of buyers counts
- ✓ **The program track record is vital for you if you're a network tv advertiser.** Look for an agency with experience in your type of show, that's had some successful properties, that has a staff of experienced tv showmen, trained specialists
- ✓ **Commercial technique and know-how** can be gauged by setting up screenings of commercials agency has produced for other clients, discussing new techniques, e.g. color, with radio-tv director, visiting studio to see live commercial
- ✓ **Experience of agency in putting similar products on air in past** may save you expensive trial-and-error. If agency has handled your type of product, it has staff and experience to offer, will understand your product's problems faster
- ✓ **Extra services** are needed to insure success of all tv advertising. Does agency have adequate research, marketing and merchandising departments? (See article for costly experience of firm's tv flop because of poor audience research)
- ✓ **Don't overlook small agency** if you're introducing a new product, or if you're a small advertiser, or your account requires much detail work. A small agency also frequently gives you original, off-beat approach in creating commercials
- ✓ **Should you split your account?** Yes, if you're afraid one agency will concentrate on heaviest-spending product at expense of little ones. You will get benefit of different approaches, creative thinking of more air media experts
- ✓ **Personalities of key people** must complement each other for best results. Before you assign the account, make sure everyone concerned with advertising in firm's management knows principals, department heads, a/e's at your agency
- ✓ **See your agency in action.** Take the time for several interviews between company management and principals. Also visit with department heads, ask to watch screening of other clients' commercials, meet tv producers, directors



*Make choice carefully;  
agency-hopping is costly;  
tv needs continuity*

SPONSOR interviewed ad director of 24 firms heavy in tv with aggregate 1954 advertising budgets of almost \$200 million. A good number of these have made headlines within the last few years because of their agency switches. (See page 100 for reasons why agencies lose accounts.)

But agency changes are time-consuming and costly for the advertiser. Furthermore, they disrupt the stability of the agency business. As the advertising director of a top package goods firm told SPONSOR:

"Every time you switch agencies you're admitting a failure somewhere along the line. And very often the first step toward creating that failure occurs at the time you chose your advertising agency."

How can you go about picking an agency in a way that will help insure a long and satisfactory relationship?

In order to arrive at guide posts SPONSOR'S study covered cross-section of major air advertisers. The 24 firms sampled have varied histories. Some have made major agency changes during the recent past like Benrus Watch Co. and Lehn & Fink; some have been with the same agencies for eight years or more, like the Borden Co. and the Texas Co.

Each of the firms spends 50% or more of its budget in the air media, hence each needs an agency equipped to choose top tv programming, produce good commercials, negotiate for advantageous time. The advertising director interviewed in each case mentioned the need for teamwork within company management and a careful scrutiny of prospective agencies before a choice is made.

What can happen when no careful search is made was related by the advertising director of a medium-sized drug firm. He told SPONSOR of his own company's recent history:

"The president of our drug firm, a man of well-known social ambitions, met the president of one of the larger advertising agencies at a business luncheon. This was one man the company executive wanted to get to know socially.

"Within two weeks he hoisted our account out of the small agency that



***Creative track record must be probed***

*Look at commercials agency has produced during past year for various clients, find out background of creative staff such as producers, directors, copywriters*

was servicing it and gave it to the large shop. It was just prior to our best season, and the old agency, familiar with the needs of the account, had already planned a spot tv campaign in our most important markets. In the big agency, our account was just a very small wheel indeed. Through the agency shift, the firm got a late start in its campaign, sales slipped considerably, everyone concerned was unhappy.

"P.S. The president of the firm never did get to play golf with the agency president."

**Steps to take:** With few exceptions, the advertising directors warned against unilateral action at the company. In general, here are the steps many felt should be taken to insure a wise choice. (The procedure outlined here was followed almost exactly by Campbell Soup Co. in its choice of four agencies last year. Later in this article you'll find more examples of the way firms, including Benrus, Block Drug and others, made a choice.)

1. *Determine who will have a word*

*in the decision within the company management.* Generally, the choice of advertising agency is made on a top management level. In fact, in many companies the chairman of the board and president make the decision after consultation with the advertising director. In one instance, the advertising director made the choice of agency alone.

Ideally, most feel, three or four people within the company should be involved: the president or executive vice president, the top sales executive and the top advertising executive. The advertising man acts as advance scout and coordinator of the group.

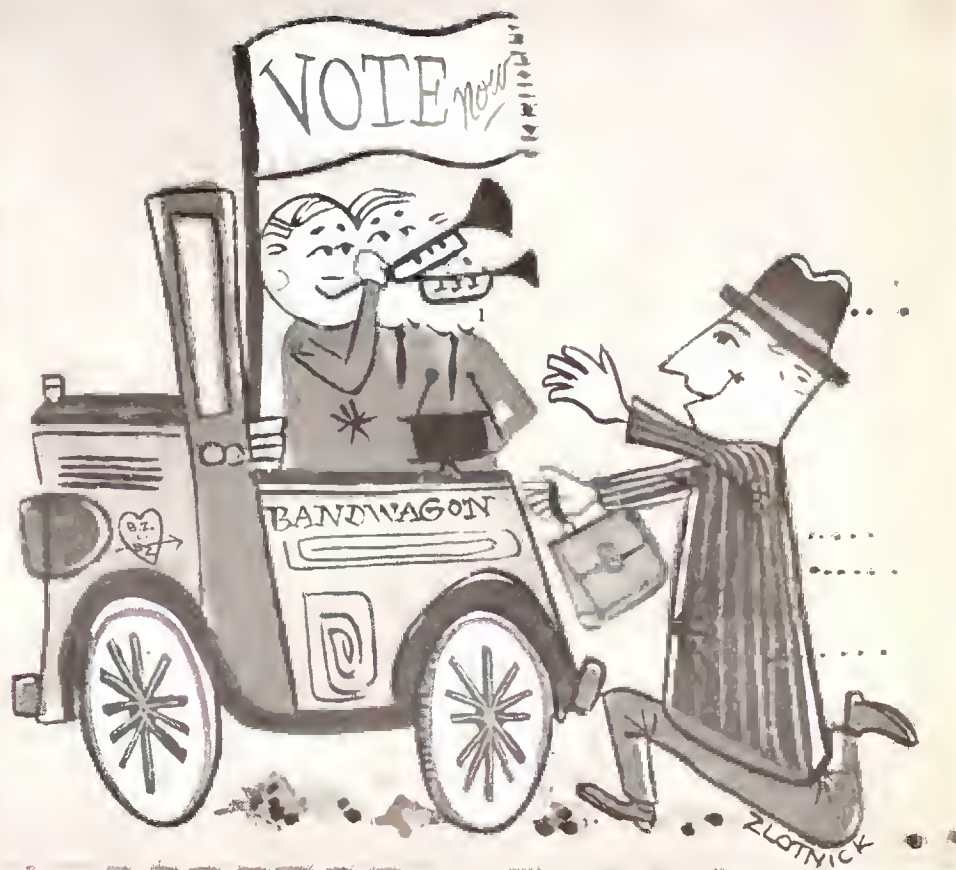
2. *Compile a preliminary list of agencies to be considered.* Although the advertising director is in the best position to do this by choosing perhaps 10 possibilities by size of billing, tv background and account experience, it is a good idea for each of the men involved in the choice to submit two or three agency names to him. In that way, everyone's preferences will receive equal attention.

3. *Eliminate all but the most likely*



**Timebuyers of stature and experience are vital**

*Look for buyers with experience in your category of accounts, or with similar products. Buyers who know station managers face to face*



**Jumping on the bandwagon is a mistake**

*Just because an agency is "hot," has added lots of tv billings, doesn't mean it's the shop for you. You might get lost in the shuffle because of reorganization*

prospects. Here's where the advertising director does some advance scouting. Some agencies might be automatically eliminated because they have big competitive accounts. Others might seem way out of line with the needs of the account either because they're too big or too little. Or else, one of the company executives involved in the choice might have serious objections to one of the prospective agencies.

4. *Contact the prospective agencies.* With the list pared down to the most likely agencies, the time has come for a series of meetings between the company executives and the prospective agencies.

It's considered best to first set up an informal meeting with the principals of the agencies. During these sessions, the principals generally try to tell the prospective clients about their services and facilities. They may want to discuss their track record on other accounts, possibly in the same category as the prospective client's. It is important that the top company executive and the top sales executive attend these informal meetings with the advertising

director to keep everyone informed.

The advertising director, however, has a series of further visits to make. He meets the heads of the department, gets to know the tv specialists, copywriters, media people. He may request a screening of some agency tv commercials, and, if the agency has live tv shows, he might drop in at the studio to see how they're handled. In other words, he tries to become as familiar as possible, in two or three visits, with the people he'd work with in these agencies.

5. *Let each man concerned with the choice write down his impressions of the agencies surveyed and then meet to discuss.* It is best if these discussions at the firm are based upon written memos to avoid having a choice unduly influenced by any one of the men concerned during a meeting.

**Recent changes:** The steps outlined above were those most frequently mentioned as safe and scientific by the advertising directors interviewed. Not all of them, however, followed this method in making their own choice of

an advertising agency or agencies.

For the Benrus Watch Co., as an example, the choice was simple according to Ad Manager Harvey Bond. When Cecil & Presbrey went out of business, the Benrus Watch Co. went over to Biow-Beirn-Toigo. Choice was an easy one in this instance, because of Biow's three-decade record with Bulova. Nevertheless, the decision grew out of top-management consultations.

Systematic group-action led to the choice of Campbell Soup Co.'s current four agencies: BBDO, Leo Burnett Co., Ogilvy, Benson & Mather, and Needham, Louis & Brorby. In August 1952, the firm had given its old agency (of 40 years standing), the Ward Wheelock Co., warning that they needed more adequate servicing. They suggested that the agency secure other major accounts in order to expand its facilities, particularly in the demanding television field. When this expansion did not occur, the company went to work on its selection of new agencies.

*(Please turn to page 98)*





Auditioning latest Virginia Dare jingle version: (l. to r.) agency head David J. Mahoney, Garrett Pres. Douglas Weed and v.p. ad mgr.

Fred Kalberer. Circled figures on map show weekly spot radio schedules. Figures such as 105 and 103 per market show frequency firm buys

# Virginia Dare comes back to "full-strength" spot radio

**Wine firm finds medium powerful as ever if used in modern**

**manner; puts most of \$750,000 ad budget into spot saturation**

*"Full-strength radio" is how Garrett & Co. terms its current spot radio campaign for Virginia Dare Wine. As an example of spot radio used on a modern saturation basis taking advantage of the latest research, it should be of particular interest to the small or medium-sized advertiser with difficulty maintaining a needed frequency on tv.*

**"T**his campaign marks Garrett & Company's reentrance into radio from other media. Your enthusiasm and the cooperation of your stations will decide in large part whether it will be worthwhile to continue radio advertising through the year."

So ended the mimeographed request

**case history**

for availabilities sent to reps by the media department of the David J. Mahoney Inc. agency on 30 July 1954.

The request marked the end of two seasons of spot television use on behalf of Virginia Dare Wine and a return to the medium which had pushed the brand up among the national leaders through the Forties. Today Garrett & Co. of Brooklyn, N. Y. is back on about 85 radio stations with heavy schedules which sponsor estimates cost approximately \$750,000. Visual



support comes via billboards and occasional magazine ads.

Garrett's experience demonstrates:

1. How the medium-sized advertiser with a seasonal ad approach can find himself faced with difficult problems arising out of great demand for scarce tv availabilities.

2. How he can obtain large frequency of impressions on a modest budget by exploiting the known facts of radio's vast circulation.

In recent years, SPONSOR has reported at length the research findings of various organizations which demonstrate the continued growth and vitality of radio as an advertising medium. The Virginia Dare story is a perfect example of one way this new information can be put to use in practical fashion, and with considerable success.

**The tv problem:** It was a common squeeze that bedeviled Garrett's efforts to obtain an adequate tv frequency.

- *Scarcity of one-minute periods.* Garrett prefers one-minute to shorter announcements. There are few to be had in the Class "A" time the company likes on tv.

- *High costs.* And rates seemed to be going up constantly.

- *Time franchises.* Many clients are grabbing off year-'round time franchises, making it rough for seasonal advertisers like Garrett, which hits hard in fall and spring. (In the fall of 1953, the company found it necessary to contract for 39 weeks in order to guarantee tv exposure in the spring.)

- *Beverage competition.* Heavy competitive advertising from beer and wine firms poses adjacency problems, further limits availabilities. You can't put a beer and a wine commercial next to each other. What this added up to, the company found was the danger of—

- *Insufficient frequency.* Garrett is convinced that on tv it needs a minimum of five or six one-minute announcement in Class "A" time to do the right job in a given market. The scarcity problem was growing so acute, the company found, that it was becoming increasingly difficult to maintain that frequency.

**Full strength radio:** Search for a solution led to a reexamination of radio as an ad medium. RAB, Politz, SPONSOR among others had shown that radio circulation was still on the increase, with receivers outselling tv sets. New audiences had been observed and

## Why Virginia Dare switched to spot radio

1

On tv Garrett had difficulty maintaining needed frequency, owing to high costs, scarcity of desirable time. Firm found it could buy average of 20-25 radio announcements for one on tv

2

Copy story requires one-minute length; such periods were hard to find in prime tv time. On radio firm reports good one-minute periods are available in all time segments for peak seasons

3

Radio, unlike tv, delivers the important out-of-home audience, gets into areas still not adequately reached by tv. In addition, a proven air device — its famous jingle — was available

classified: in and out of the home, in cars, at beaches, and so forth. Much of this recent material served as the basis for development by client and agency of the concept of "full-strength radio."

"Full-strength radio" is based on the conviction that radio, far from having declined, is as powerful as ever a selling medium—if used in accordance with its current possibilities. For Virginia Dare in particular it seems to offer a way out of the tv dilemma, for the following reasons.

1. *Low cost.* The agency media department analysis reveals that, on the average, you can buy 20-25 radio announcements for every one tv announcement in the Virginia Dare markets.

2. *Good availabilities.* You can get

one-minute periods during most periods of the day, and during your peak seasons.

3. *Good coverage.* Your coverage, unlike that of tv, includes the out-of-home listener, the car-listener; and the radio signal gets into areas still inadequately covered by television.

4. *Wider station choice.* The greater number of radio stations usually available in a market gives you more flexibility, greater freedom of choice, affords increased opportunity to tailor a spot campaign to your individual needs.

5. *Proven air device.* For almost 10 years, various editions of the Virginia Dare jingle had urged listeners to "Say it again . . ." Millions had gone into making it a well-known  
(Please turn to page 92)

**Merchandising:** Post cards were supplied by agency. Stations mailed 75,000 at own expense in 1954. But Garrett considers calls on dealers most valuable form of merchandising

"It's Smoother—  
because there's no  
extra sugar sweetening  
in Virginia Dare Wine"

This message is being  
heard by thousands of  
your customers over

**WZZZ**

MR. WINE DEALER  
1 MAIN STREET  
MIDDLETOWN, USA

© "LUSTERONE" POST CARD BY ENOUIE PICTURES, 625 EIGHTH AVENUE, N. Y. 18



# TV COPYTOWN: a new way



## **ALTOONA, PA.** is new "field laboratory" for Starch tests of tv commercials

### **method**

*Test commercial is slotted in half-hour period purchased by Daniel Starch and Staff. Interviewers call pre-enlisted audience of 200 within hour after show; ask whether viewers have seen commercial, request playback of product points.*

### **costs**

*Each commercial runs \$300 for time and survey; add 25% for confidential report. Talent and facilities for live pre-test of film commercial cost \$100; for \$25, the station will supply the client with a closed-circuit kinescope.*

### **uses**

*(1) Test one commercial against another; (2) find out whether cherished sales points are actually getting across; (3) pre-test film commercials via local "dry runs"; (4) test commercials on your network show through "split runs."*

### **problems**

*Say critics; abnormal attention of enlisted audience likely to produce inflated recall figures; Starch technique does not measure depth of ad impression; recall of specific points are not necessarily an indication of sales power.*



# t commercials

**Starch, station team up to measure recall using viewers recruited in advance of show**

An adman who happened to be in Altoona, Pa., one night last December might have concluded Dow Chemical Co. was making a big switch in its tv commercial strategy.

Instead of using its familiar approach with disembodied hands to demonstrate Saran-Wrap on NBC TV's *Medic*, Dow used a pretty model making a more conventional direct pitch against a kitchen background.

What the adman couldn't know was that the rest of the country was viewing the disembodied hands commercial. The commercial with the pretty girl—from an old set of Dow commercials which had been run the year before on *Your Show of Shows*—was seen only in Altoona.

The Altoona viewers were the guinea pigs in an early tryout of a new "Copytown" approach to copy testing developed by Daniel Starch and Staff in collaboration with WFGB-TV, Altoona.

The new copy testing technique, though developed from a Starch method still in use, differs in two important respects:

1. The old method involved interviewing in markets all over the country. The new method offers a single

market as a field laboratory to test tv commercial copy. The single market is, of course, more economical.

2. Under the old method, calls were made at random until 200 persons in each market were found who had seen the commercial being tested. Under the new method, a radical change in approach was made. Starch interviewers call respondents in *advance*, enlist their cooperation by offering a premium and thus assure Starch of enough subjects. This is called an enlisted audience. This, too, is more economical since calling at random to reach 200 subjects can be rather expensive, especially, says Starch, if the show's rating is below 20.

Through a special time deal with the station, Starch will spot an advertiser's commercial in a day or night slot, then turn loose a flock of telephone interviewers to ask the 200 respondents aided recall questions.

Here is what the Altoona setup enables an advertiser to do, Jack Boyle, Starch tv research director, told SPONSOR:

1. You can make a pre-test of your projected film commercial by running it live first with local talent and facilities.

2. If you are a network advertiser and if your show is carried in Altoona—you can use a tv adaptation of the "split run" technique and show the test commercials only in Altoona. This is what Dow did in the example cited above.

3. You can test the memorability of one commercial against another.

4. You can test the memorability of a series of sales points in one commercial, thus finding out whether your cherished sales points are actually getting through to the viewer or whether they are being disregarded in favor of minor points.

That disputes will arise over the validity of the "Copytown" technique seems assured, since the copy research field is as rich in conflicting theories as the rating field, though passions are not yet as high. Of particular interest is the Starch organization's claim that in Altoona an advertiser can now pre-test commercials at low cost in an actual field laboratory under broadcast conditions.

Just what should be measured in copy testing is in dispute. Each of the three leading organizations in the field have different views and utilize differ-

(Please turn to page 80)

**NEW** | Current Saran-Wrap commercials showed up strongly in Dow Chemical Co. test. Agency prepared special prints of "Medic" containing test commercials for WFGB-TV



**OLD** | Carol Brooks pitch from last year's "Your Show of Shows" was compared with this season's "in limbo" commercials on "Medic." Dow decided on current approach





to and department stores see page 36

# Aging-of-the-customer

Tv's great audience strength among young ho

**Oliver Treyz**, president of the Television Bureau of Advertising, examines on these pages the reason why department stores favor newspapers for advertising and traces it to an "ancient alliance" between the two. He warns department stores that the reason their percentage of retail sales is declining is that their customers are getting older and they are not replacing those who die off with "young marrieds" entering the retail market. Newspapers, he said, also suffer from aging-of-the-customer and are doing nothing about it.

## Why tv can stop stores' share-of-sales dip

Treyz points to Dept. of Commerce figures which show that department store sales have risen slower than total retail sales. Tv, with young housewife audience, can capture new customers for stores, says Treyz, who cites figures showing that weekday daytime tv viewing is 60% higher among tv homes with housewives under 35 than among tv homes with housewives over 55. The figures are Nielsen's

## Total Retail Sales and Department Store Sales 1944-1953



In Home Town, U.S.A., television is now the most powerful medium of communication and advertising. National advertisers, as the relative expenditures of their Madison and Michigan Avenue agencies show, recognize this. They rank television Number 1 . . . ahead of any print medium . . . but television, in which all advertisers now invest one billion per year, stands rejected on Main Street. Local advertisers definitely favor newspapers.

The newspapers, which have lost their grip on the national advertisers, are as firmly clamped to the local advertiser as they were in the days of John Wanamaker when he first "newspaperized" department store advertising.

As Yul Brynner said in the "King and I," "It's a puzzlement."

Why do major department stores, which in their own communities invest more in advertising than big national corporations, persist in newspapering their advertising?

We at TvB have been examining this riddle for the few short months of our existence, and have—I believe—uncovered some of the answers.

First of all, there is between newspapers and department stores an ancient alliance. The thinking of department store advertising is thoroughly "newspaperized." On the other hand, between department stores and television there is a "no man's land of ignorance."

TvB has been reconnoitering this battle-scarred terrain and our scouts have secured some interesting intelligence.

First, department store sales, as a percentage of all retail sales, are slipping. This has been a trend for many years. Second, department stores are suffering from a marketing disease, we believe, which we call the "aging of the customer." Third, newspapers in their readership—are suffering from a similar malady.

SPONSOR



# Why dept. stores need tv to lick it

says TvB head, can stop decline in stores' share of retail market

This marketing disease—the aging of the customer—can turn any corporation into a corpse. This is, in fact, what did happen to Wanamaker's famous New York store, which closed its doors—for the last time—just a few months ago. Who mourned Wanamaker's closing? The New York press and the older people of New York. Not the younger housewives and their families. They had never developed a Wanamaker habit. And so the store died. Wanamaker's had been losing its customers to the obituary columns, as any business must, but it failed to replenish them with the newer, younger families—as any business must do if it is to prosper.

It is our theory that department stores generally are suffering from the same disease which was fatal to Wanamaker's, New York. That disease is the aging of the customer—which as America's keenest merchandisers and market researchers well know—is a sure "red flag" which warns of an impending loss in share of sales. Every year, some 1,600,000 marriages give new growth to our economy. Any business which fails to get as a high or higher a share of business from these new families as it does from the older families, starts *slipping*.

If John Wanamaker, the man who built the concept of the department store and "newspaperized" its advertising, were to return today, I am sure he would recognize this basic illness. For here was the man who gave vitality to department store merchandising and advertising. He broke with the past. He reversed the trend of going into morning papers only by going heavily into evening papers. He was the first to use large space. He was the first to use full pages *every day*. Up to then, full pages were considered "stunts." He was the first advertiser to use car cards. This advertising genius was the first man ever elected to the Advertising Hall of Fame. His advertising insights were particularly

acute. It was Wanamaker who said, "Advertising doesn't jerk, it pulls . . . it's no game for the quitter . . . if stuck to it exerts an irresistible power."

Wanamaker was the first to dramatize his displays, the first to display merchandise in its natural settings. Wanamaker gave pace and movement to advertising.

We believe that if he were to return today, he would set about to "televisionize" department store advertising.

Before we make one specific suggestion as to how this can be effectively done, let's take a look at the newspapers' weakness. They're suffering from the same malady. Their readers—those who really read the newspapers—are getting constantly older. There is a wealth of evidence to support this.

The Hofstra College Study, which NBC financed in the New York market four years ago, showed that those under 30 spend 12 minutes per day reading the paper. Those from 40 to 49, 50 minutes. And those over 50 devoted 53 minutes per day to the paper. This definitely indicates an old-age bias, that older people are the heavier consumers of news print and its advertising.

Lest anyone assume that this is a bit of isolated research, hand-picked to document what may be the wishful thinking of newspaper competitors, I would like to quote directly from a recent speech by Cranston Williams, the manager of the American Newspaper

(Please turn to page 35)

## TV Cuts Newspaper Readership

Reading  
Time  
Per  
Family



American Press Institute

**Tv cuts daily newspaper reading in half**

Chart is from American Press Institute study of newspaper reading in two matched Southern cities, one with, one without tv. Figures show daily reading hours



For article on tv and department stores see page 34

# Radio & dept. stores: Why they misunderstand each other

**Retailers haven't been approached with enough "creative sell" to break through barriers of traditional thinking, Ohio adwoman states**

Adwoman Jean Elliot  
made jump from copy  
writer to ad manager  
in just 10 years



*Some advertising people edge into radio; Jean Elliot, now a v.p. of Akron's WCUE, was practically plunged into it. Ten years ago, having bluffed her way into an advertising copy job with no past experience, a junior executive told her, "By the way, you're supposed to write the radio commercials for seven different programs each week."*

*As Jean, author of the article at right, recalls it: "This meant coming in early and working late, chasing disinterested buyers to O.K. commercials, and writing in different styles to suit each program. I was so busy I couldn't hear my own commercials."*

*Since then, she's held a series of advertising and fashion publicity jobs at various May Company stores, Denver's American Furniture Co., and Akron's Yeager Co. In 1953, WCUE manager Tim Elliot sold her on using radio for Yeager (she was Fashion Advertising Manager), and eventually sold her on the merits of Tim Elliot himself, whom she married. She is president of the Ohio Chapter of American Women in Radio and Television. The Elliots have three children: Dick (11); Joyce (7) and Tim (not yet two).*

**I**f there were ever two people who should know each other better, they are the department store merchant and the radio broadcaster.

And yet, save for brief excursions into each other's never-never lands, these two remain as far apart as the East is from the West. They don't even speak the same language.

It's true that department stores have looked with interest in the direction of radio. True, that top notch radio salesmen have convinced their advertising directors to spend carefully budgeted dollars in radio contracts. But it's just as true that many of these same managers returned to their newspapers, glad when the ordeal of radio was ended.

What's the trouble? Where's the problem? Retailers have always been the greatest believers in, and users of advertising. They advertise for two important reasons: to increase sales and to increase prestige, both with their customers and their manufacturers.

The answer is stark and simple. They do not understand radio and radio does not understand them.

The radio salesman is sorely aware that newspaper is the favored medium of the department store advertiser, and it is difficult for him to take a detached view of this all-out, whole-hearted dependence on the printed ad. The salesman has surveys and figures to prove radio is just as effective, and in some cases, more so. He has a smattering of success stories from other merchants. He has cost-per-1,000 figures which indicate that radio is a plus in anybody's advertising budget. He has Hooper and Pulse; he has the exceptionally





Both radio, department stores have missed boat in not getting together. Rising print rates mean retailer must stretch ad dollar

well-assembled ARBI Studies and the Department Store Studies. He has a wealth of printed material but no real understanding of the advertising needs and procedures of this important potential sponsor. For that reason he has difficulty selling radio and he has difficulty projecting radio into the patterns of department store operation.

On the other hand, the merchant has neither the time nor the inclination toward what he feels may be "trial and error" gambling with a vital budget. His well-grooved "I eat yesterday" system of merchandising leaves him no margin for error and he is not anxious to stray from the established methods of advertising.

Take a look at this well-heeled potential sponsor. He is a merchant. He is a man who deals in tangibles. He feels the material, studies the design, touches and manipulates the product and judges color. The very core of his existence is the item which he must see, evaluate, buy and sell at a profit.

For this reason newspaper advertising is reassuring and comfortable. It displays his product in an accepted

manner and it is a visual day-to-day record of advertising expenditure.

For generations merchants have advertised in newspapers. They are practiced masters in the printed ad. It is second nature, and, it is successful. The activities of their merchandising divisions and advertising departments evolve around this fact.

A buyer in the market visualizes his newspaper ad even as he selects his merchandise. He may even barter with



Retailer, used to newspapers, fears new media, regards radio as a gamble. Store ad staff is not equipped to evaluate radio

his resources on the strength of his advertising department's ability and lavish use of newspaper space. He may promise outstanding advertising, in order to keep a brand-name product in his store, exclusively. He invests his co-op money wisely, because it is an important portion of his budget. It advertises a famous product and it can keep his name in print when his own basic budget is slim.

And when the merchant's ads are run, his sales tabulated for the day, he can measure his space, compare his sales and feel he has an immediate, accurate measure of business.

The merchant is satisfied with his procedures. They are successful. He may criticize the layout, art and copy, even the amount of space used; but he does not criticize newspaper as an advertising medium. As long as cost is within reason and results are all that he has learned to demand, he has no reason to change.

But, he is first and always a merchant. He is aggressive and eager to move ahead. If radio can show him there are additional sales to be made, a greater volume to be earned through broadcast advertising, he will not ignore it.

Naturally this merchant advertiser is hard to convince. Though he recog-

nizes radio as a major advertising medium, he questions its ability to work for him. He has his reasons and they are complex: sometimes acknowledged; sometimes not even analyzed.

Just behind his inquiries, his interest and indecision is the persistent, important question: What will he do with radio after he gets it? What procedures will mean success and what errors will bring failure? He is a calculating gambler by nature, and he will not gamble unless he can measure and control. The merchant does not feel he gambles in newspaper because he is a master of its white space. But radio's vast plateau of sound is strange and uncharted. His experience is narrow, or worse, it has been unsuccessful.

The advertising executive in a store is also aware that his merchandise men and possibly his own personnel are not particularly interested in broadcast advertising, since newspaper is their successful habit.

He is confronted, too, with the problem of budget. How much should he



Only by getting to know department store problems well can stations do proper ad job. Stations should hire retail experts

spend in radio and how can he arrive at and justify his expenditures?

He wonders if it will be necessary to hire additional personnel to set up and handle a program for radio advertising.

His grave concern is a method of pin-pointing results which will give him a quick and accurate measure of sales.

He glimpses a possible need for selective merchandising in broadcast sales messages, yet he has no certain guide to what that merchandise may be.

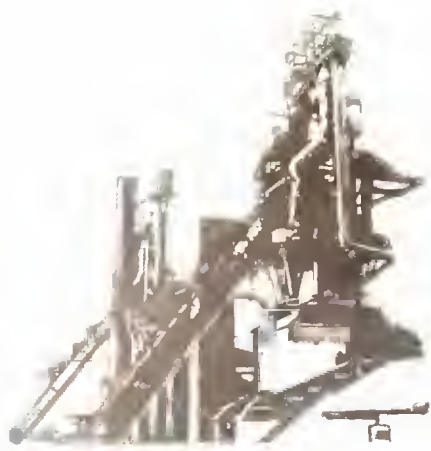
These considerations, along with the more obvious problems of program or spot saturation, institutional or item

(Please turn to page 96)

The knowing retailer uses both radio and newspapers to sell goods. ARBI tests show little overlap in print, radio customers







# U.S. Steel makes friends

After 10 radio-tv years, firm wins highest p



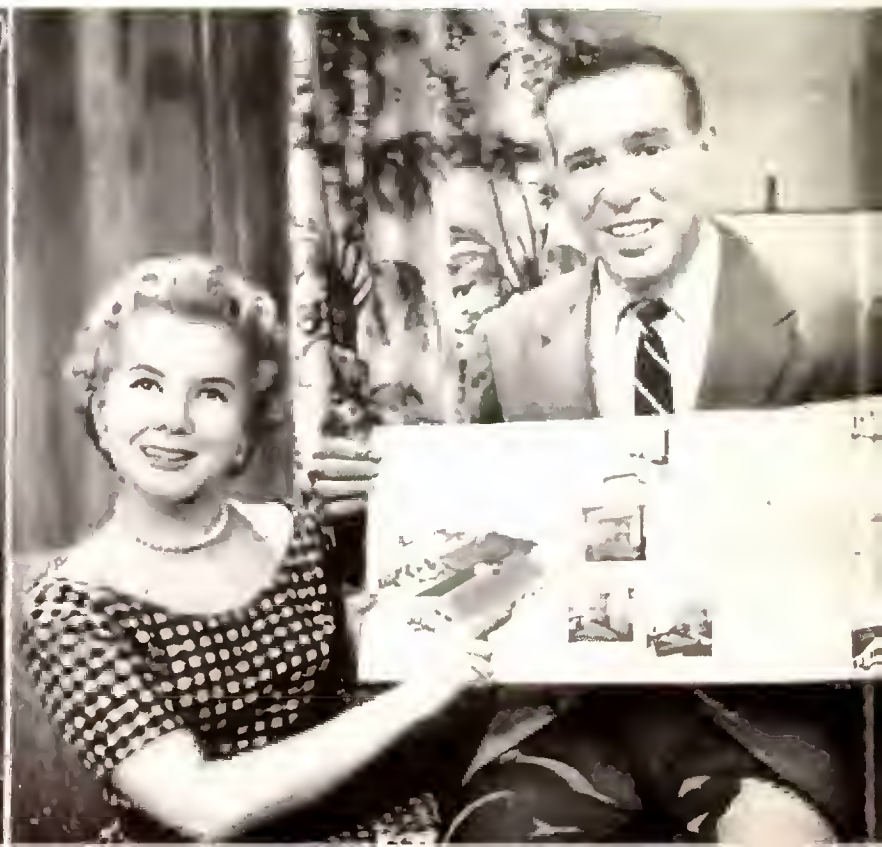
**1** *Client hold reins:* U.S. Steel's J. C. MacDonald (c.) in script session with Armina Marshall, Lawrence Langner, Theresa Helburn and William Fitchelson of the Theatre Guild



**2** *Production must be tops:* "U.S. Steel Hour" has won more awards than any other tv dramatic show. Above, director Alex Segal instructs star Helen Hayes and Carmen Matthews

**3** *One pitch is strictly p.r.:* Since first show in 1945 George Hicks has been air spokesman. Here he delivers tv talk from Macy department, shows steel's importance to toy trade

**4** *But young couple really sell:* Mary Kay and Johnny are real-life wedded pair who typify young suburbia. They employ soft sell to create consumer interest in products of steel





# While it sells

## ...ance in its history

by Herman Land

**T**he radio-tv saga of the United States Steel Corporation is one of the great media stories of the decade.

On this, the tenth anniversary of its broadcast debut with the now-historic *Theatre Guild on the Air*, the company stands at a popularity peak. A public opinion survey to which it has subscribed since 1937 shows U.S. Steel enjoying the highest "public acceptance" in its history.

In the category of "reputation of company" it ranks ahead of the seven other "big" concerns measured in the survey.

And in the period since the switch from radio to tv with *The United States Steel Hour* in October 1953 the gain in favorable public opinion has been twice that of any of the companies measured.

In addition, television has been found valuable for selling steel itself, through direct product pitches and special promotions designed to stimulate business in related industries.

Although reluctant to single out the air media as the most important of U.S. Steel's p.r. channels, company spokesmen admit that radio and tv have been in a class by themselves in terms of time, energy and money expended. The radio show cost \$1,267,000 for time and talent in 1950. The present tv operation runs at \$2,300,000. Nothing near this amount goes into other media for p.r. purposes.

The full extent of the p.r. achievement is clear from this report to the January 1955 annual stockholders meeting. It compares opinion in the late Thirties with the present:

"Then, only about 45% of those 10,000 Americans interviewed held a favorable opinion of U.S. Steel.

"Now, 79.6% of those persons interviewed have a favorable opinion of U.S. Steel.

"Then, U.S. Steel was the favorite 'whipping boy' of business snipers and a hostile administration. The cli-

mate of public opinion was unhealthy for business in general and for big business in particular.

"Now, critics think twice before an unreasoning attack, being certain of swift and effective reply. And business operates in the much healthier atmosphere of public esteem."

The success of U.S. Steel is stimulating industrial interest in tv. Robert Kintner, president of ABC, which carries the steel show, told sponsor that discussions have been held with a number of large companies, among them oil and chemical firms. By fall, he reports, there may be some new p.r.-minded sponsors on the network with dramatic or information-type shows. Other ABC p.r. clients include duPont, with *Cavalcade of America*, and the Firestone Rubber Company, with *Voice of Firestone*.

**P.r. and sales intertwined:** Pre-eminence of public relations in U.S. Steel thinking is seen in the structure of company-agency-producer relationships. The public relations department, under J. Carlisle MacDonald, supervises every aspect of the show: partici-

## case history

pates in script selection, sits in on rehearsals, audits all show costs, retains right of approval on talent. In addition, it handles show promotion and, of course, supplies content and guidance for the public relations pitches.

Product commercials, on the other hand, come from the Sales Department in Pittsburgh, out of the office of director of advertising Reed Schreiner. Still another Pittsburgh office is involved in the industry-promotion commercials, under Robert Myers, Director of Market Development.

But ultimate responsibility for all tv commercials is lodged with the public relations department in New York. P.r. director MacDonald is Assistant to the Chairman of the Board, Benjamin Fairless.

Agency handling the complex setup is BBDO. Top account man Carol Newton is in New York; the BBDO Pittsburgh office maintains contact (Please turn to page 88)

## Mail pull figures prove tv show sells

- One offer of a how-to-do-it booklet on subsidiary's cement for home use pulled over 130,000 requests
- One commercial on U.S. Steel Gunnison prefab homes pulled 59,000 inquiries from tv viewers
- Over 8,000 inquiries were received after a single commercial on steel swimming pools
- A Cyclone Fence pitch drew more than 7,000 inquiries. Sales were traceable to at least 7% of these
- After a commercial featuring stainless steel tableware, a salesgirl in a Pittsburgh department store reported that at least 25 people had asked to see the demonstrated patterns. Such reports were typical



Where will sales be after six months of television?



7<sup>TH</sup> WEEK  
OF A  
26-WEEK  
TEST

# Blow-by-blow story

**B&M ad manager terms 48% cumulative**

For the first time in television and trade paper history, SPONSOR is able to report results of a tv test campaign as they happen. SPONSOR recently revealed that Burnham & Morrill Co. had launched a campaign using tv only in a market where it had never advertised before and where sales of its oven-baked beans and brown bread were low. Objective: to see if tv alone could boost sales.

This is SPONSOR's second major series on media. The first was SPONSOR's two-year All-Media Evaluation Study (recently published in book form). The All-Media Study explored the role of each major advertising medium, urged advertisers to test media. The present B&M campaign is one case of an advertiser turning to a media test in the effort to solve a marketing problem.

After seven weeks of television, Burnham & Morrill sales in the Green Bay test area continue moving up fast. This is the box score:

- Cumulative sales for the year: up 48% (through mid-March).
- Sales for first half March: up 28%

(this is the most recent period on which sales figures were available at SPONSOR's presstime).

Said B&M Ad Manager W. G. Northgraves: "We're doing much better than could be expected. In a territory as virginal as this a 18% cumulative in-

crease at the wholesale level is a good healthy rise. It's apparent tv has pulled consumer acceptance and sales up by the bootstraps.

"It's reasonable to assume the growth will continue, perhaps accelerating. We should know definitely by the end of March whether this represents a well 'seeded' sales increase or a flash in the pan."

Northgraves and Marvin Bower, ad manager of the Otto L. Kuehn Co. brokerage firm, Milwaukee, both told SPONSOR they felt growth thus far was "healthy." Reason: most wholesalers in the area reported increases, rather than just a few. "That way," said Northgraves, "we know the wholesale sales figures represent widespread con-

Commercials are done most days by Capt. Hal O'Halloran, on late-afternoon kid show. He works in front of simulated baked-bean oven

Testimonials are big part of copy approach since product is unfamiliar to consumers. Below, Ward Gage visits Fond du Lac housewife





# television test

"better than could be expected"

summer demand, not stocking of shelves."

Bower pointed out sales the first half of March were showing greatest growth in the area within a 50-mile radius of the test station, WBAY-TV, Green Bay. The increases are less evident in the area 50 to 100 miles from the station. Outside the 100-mile zone, beyond real tv coverage, sales have shown no increase. This provides further evidence that tv is solely responsible for the rise in sales thus far.

There were continued indications that the television campaign is having an effect on the entire bean market. Reported Shannon Wholesale Grocers of Appleton, Wis.: "Sales of your competitor, Puritan, are up 25%. But

B&M bean sales have doubled."

Said Elmer Rasmussen, buyer for Red Owl stores (a large chain in the area): "There has been a terrific increase in B&M beans. But surprisingly enough, the B&M campaign has apparently boosted the sales of all beans. It's made people more bean conscious."

Leicht's Transfer and Storage Co. in Green Bay, which acts as a temporary warehouse for B&M products within 50 miles of Green Bay reports: "We are entirely out of B&M products but two carloads are in transit." It's the first time Leicht's has ever been caught short - and this despite the fact it was stocked heavily during January in anticipation of demand.

The 18% cumulative increase this year still reflects heavy January stocking by the trade.

The rise for the month of January for all B&M products combined was 143%. Rises in the two-week periods since then have been much smaller sales in fact were down by 33% the first two weeks of February while grocers used existing heavy stocks before reordering. Then there was a 29% sales rise for the last two weeks in February, and the almost equal 28% jump during the first half of March.

For a breakdown by products and areas of sales during the first two weeks of March see the chart immediately below. ★ ★ ★

## TEST IN A NUT-SHELL

PRODUCTS: B&M beans and brown bread  
AGENCY: BBDO, Boston  
MARKET: 100-mile zone around Green Bay, Wis  
MEDIA USED: television only  
PAST ADVERTISING: almost none in area  
SUCCESS YARDSTICK: sales, increased distribution  
BUDGET: \$12,500  
DURATION: six months  
SCHEDULE: 6-min annets wkly, most in afternoon

### TOTAL SALES JAN.-15 MARCH '54 VS. '55



Total sales of all B&M test products for '54 vs. '55 are compared above. Through mid-March '55 sales are 48% above same period in '54. Tv began 24 January, '55. No tv or other media used last year

### TWO-WEEK SALES 1-15 MARCH '54 VS. '55

Sales of two sizes of B&M beans and one size of brown bread at the wholesale level (by dozens of cans)†

	18 oz.		27 oz.		brown bread	
	'54	vs. '55	'54	vs. '55	'54	vs. '55
<b>AREA A (50-mile radius of Green Bay)</b>						
1. Manitowoc, Wis.	0	0	0	0	0	10
2. Oshkosh, Wis.	80	0	15	20	10	10
3. Appleton, Wis.	50	110	25	102	0	100
4. Gillett, Wis.	0	10	0	50	0	0
5. Green Bay, Wis.	100	150	70	115	20	70
6. Menominee, Mich.	0	0	0	0	0	0
<b>Totals A</b>	<b>230</b>	<b>330</b>	<b>110</b>	<b>287</b>	<b>30</b>	<b>190</b>

#### AREA B (50-100 mile radius of Green Bay)

7. Fond Du Lac, Wis.	0	50	15	15	0	0
8. Stevens Point, Wis.	50	20	25	30	0	0
9. Wausau, Wis.	70	0	10	0	0	0
10. Norway, Mich.	50	0	100	0	0	0
11. Sheboygan, Wis.	30	0	15	0	20	0
12. Wisconsin Rapids, Wis.	0	10	0	15	0	0
<b>Totals B</b>	<b>200</b>	<b>80</b>	<b>165</b>	<b>60</b>	<b>20</b>	<b>0</b>
<b>Totals A &amp; B</b>	<b>430</b>	<b>410</b>	<b>275</b>	<b>347</b>	<b>50</b>	<b>190</b>

**TOTAL ALL PRODUCTS '54—755 dozen cans | '55—947 dozen cans**

†Television campaign began 24 January, 1955



## Trewax radio budget went from 0 to 70% in 8 months

*Trewax doubled sales volume every year since 1949 inception by personal sales contact with dealers, who liked high mark-up, trade advertising. But when sales slowed down last year, it was radio which upped them*



\$10,000 sales 1949



\$250,000—1954



\$500,000-1955 GOAL



\$1,000,000 1958 GOAL

# Trewax grows on a spot radio diet

**With radio, floor-wax firm reached consumers fast, doubled dealer outlets**

**Y**ou are selling a household product. A high-quality floor wax, which costs two to two-and-a-half times more than competitive products. The dealers are sold because of the high mark-up and profit you offer. But somehow the merchandise isn't moving off the shelves.

Your obvious problem: to sell the consumer, too.

But how?

The Trewax Co. of California was in just such a situation last summer. It wanted to get its story across to consumers quickly and move that stock. Radio got the nod.

Within one month, results showed Trewax it had found the way to accelerated growth: business zoomed to triple that of the same month the year before. Within five months, Trewax had more than doubled its dealer outlets in Southern California. Now, less than a year since the initial air test, Trewax devotes 70% of its budget to

radio advertising.

Trewax' trial of radio represented the company's first consumer advertising (the rest of the consumer budget goes for ads in *Sunset Magazine* and point-of-purchase material). Since its start in 1949, the company had managed to double its sales volume every year solely by personal sales contact with dealers, in-store merchandising

## case history

and trade publication advertising. Dealer acceptance was always high because of Trewax' attractive 40% mark-up; but in mid-1954, slow-moving dealer stocks prompted the firm to approach the consumer direct.

In 1953 Trewax ad expenditure amounted to \$1,200 for trade advertising. In 1954 the company spent

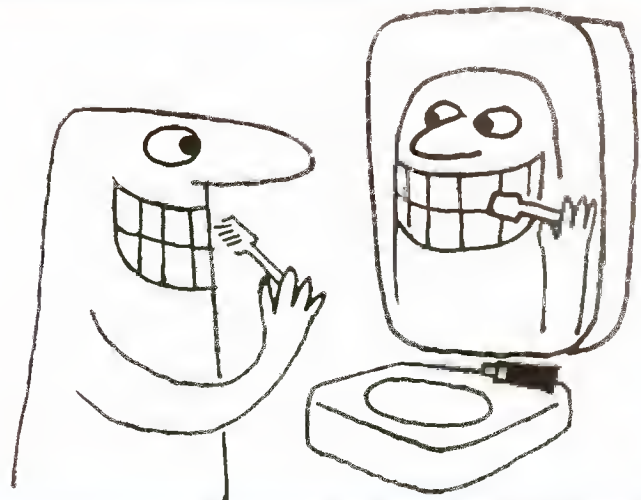
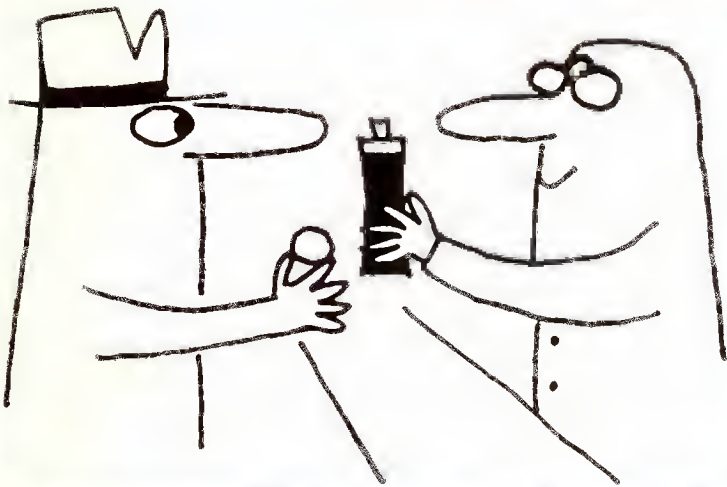
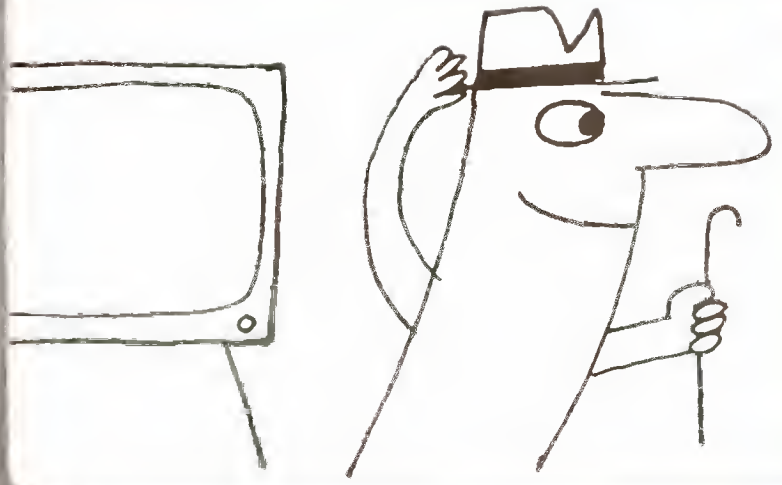
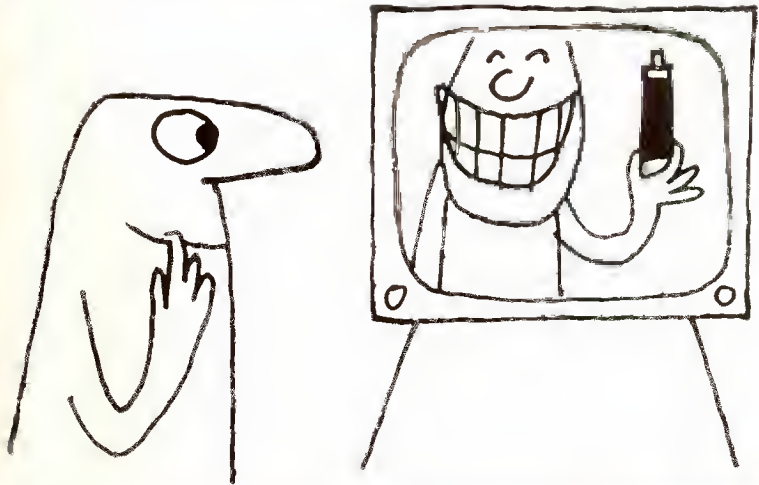
\$10,000. This year, it has boosted the budget to triple that amount, \$30,000. Of this, about \$21,000 will go to radio, mainly for announcement schedules on KBLG, Los Angeles, and KSFO, San Francisco. From 75 to 100 announcements a month are aired on each of these stations, largely on daytime disk jockey shows. Trewax aims to reach the housewife, also the dealer as he is driving to and from his place of business.

Trewax Co. has come up fast and expects radio to help it speed ahead even faster. It is merely a babe of six years but is looking forward to prospects that would do credit to a much older organization. Starting with the \$10,000 in business that it did during its first year of operation, 1949, Trewax' volume reached \$250,000 in 1954. The company's 1955 goal is \$500,000, and by 1958, it hopes to reach \$1,000,000.

(Please turn to page 94)



We're selling more drugs in smiling San Diego.



20% more than in 1951  
for a 1953 total of \$24,168,000! (*Sls. Mgt. 1952-54*)

More than is sold in Oakland,  
Dayton, Memphis or Fort Worth!

We've got more people, making more, spending more,  
and watching Channel 8 more than ever before!

**KFMB**  **TV**  
WRATHIER-ALVAREZ BROADCASTING, INC. SAN DIEGO, CALIF.  
REPRESENTED BY PETRY

America's more market



# Film notes and trends

**NATS surveying uhf:** A nationwide field study by a team of management experts, engineering specialists and film men conducted among uhf outlets is planned as the first major step to be taken by National Affiliated Television Stations in helping out hard-hit uhf stations.

The NATS team, whose members weren't chosen as SPONSOR went to press, expect to begin operations within a couple of months. According to a NATS source, the intention of the survey is "to find the patterns of business among uhf stations today and to study their use of tv film syndicated programs." The team will also study uhf's problems in landing network

and national spot television business.

NATS, as most admen now know, is a million-dollar corporation organized by General Electric and National Telefilm Associates. Both the equipment firm and the film syndication outfit have considerable stakes in a healthy growth of uhf television. NATS will function primarily as a management consultant and as a source for tv film programming (from NTA's libraries), as well as a source of financial assistance to hard-pressed stations.

NATS officials denied reports that the corporation will serve as the basis for an entry by General Electric into the field of network broadcasting, either in the fashion of RCA or through

a "film network" operation (such as the tie-up between the Vitapix group and Guild Films). No sales plans have been announced by NATS, and no "group package" film availabilities are likely to be pitched in the near future to agencies and advertisers.

Four officials of NATS have been named so far. They are: Joseph Justman, president of Motion Picture Center Studios, as board chairman; Ely Landau, NTA president, as NATS executive v.p.; Oliver Unger, NTA executive v.p., as NATS v.p.; and Berman Swartz, independent film producer, as secretary-treasurer.

**Trends in tv film shows:** Like Hollywood product, tv film programming often runs in cycles, usually sparked by the success of earlier shows that have set a new pattern. In the latest crop of video film offerings (shows in pilot stage or production are reported in film program chart in this section)

(Please turn to page 46)

## Tv film shows recently made available for syndication

Programs released, or shown in pilot form, since 1 Jan., 1955

Show name	Syndicator	Producer	Length	No. in series
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### ADVENTURE

Adventures of Robin Hood	Official	Sapphire Films	30 min.	In production
Adventures of Scarlet Pimpernel	Official	Towers of London	30 min.	In production
Captain Gallant	TPA	Frantel	30 min.	39
Jungle Jim	Screen Gems	Screen Gems	30 min.	1 (Pilot)
Rin Tin Tin*	Screen Gems	Screen Gems	30 min.	39
Soldiers of Fortune**	MCA-TV	Revue	30 min.	In production

\*Available in markets not currently bought by NBC.

\*\*Sponsored by 7 Up in 120 markets, but many are open on alternate week basis.

### COMEDY

The Goldbergs	Guild	Guild	30 min.	In production
Great Glidersleeve	NBC Film Div.	NBC TV	30 min.	1 (Pilot)
Little Rascals	Interstate	Roach	10 min.	22-1 reel
("Our Gang")			20 min.	70-2 reel
Looney Tunes	Guild	Warner's	15 min. to one hour	Library
You Can't Take It With You	Screen Gems	Screen Gems	30 min.	1 (Pilot)

### DOCUMENTARY

Key to the City	Hollywood Tv Prod.	Hollywood Tv Prod.	15 min.	7
Living Past	Film Classics	Film Classics	15 min.	7
Mr. President	Stuart Reynolds	Stuart Reynolds	30 min.	3

### DRAMA, GENERAL

Celebrity Theatre*	Screen Gems	Screen Gems	30 min.	None
Confidential File	Guild	Guild	30 min.	In production
His Honor	NBC Film Div.	Galahad	30 min.	In production
Homer Bell				
Science Fiction Theatre	Ziv	Ziv	30 min.	In production
Wrong Number!	John Christian	John Christian	30 min.	1 (pilot)

\*Very similar to Screen Gems' Ford Theatre. Pilot unnecessary.

Show name	Syndicator	Producer	Length	No. in series
-----------	------------	----------	--------	---------------

### DRAMA MYSTERY

Paris Precinct	MPTV	Etelle	30 min.	39
Sherlock Holmes	MPTV	Sheldon Reynolds	30 min.	39

### MUSIC

Bandstand Revue	KTLA	KTLA	30 min.	6
Bobby Breen Show	Bell	Bell	15 min.	1 (Pilot)
Spade Cooley	TPA	Cooley-Miller	30 min.	In production
Story Behind Your Music		Randall-Song Ad	30 min.	1 (Pilot)
This Is Your Music	Official	Jack Denove	30 min.	26

### SPORTS

Jimmy Demaret Show	Award	Award	15 min.	In production
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### VARIETY

Eddie Cantor Comedy Theatre*	Ziv	Ziv	30 min.	In production
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\*Show is sponsored by Ballantine in 26 markets, is aired in total of 201 markets.


### WESTERNS

Gene Autry—Roy Rogers	MCA-TV	Republic	1 hour	123
Buffalo Bill, Jr.	CBS TV	Flying "A"	30 min.	In production
Steve Donovan, Western Marshal	NBC Film Div.	Vlbar	30 min.	39

### WOMEN'S

It's Fun To Reduce	Guild	Guild	15 min.	156
Life Can Be Beautiful	ABC TV Films	Trans-American	15 min.	5 (pilots)





## Certainly, fish can talk

... when you use film !

Even a guppy (to say nothing of the magnificent specimens shown here) can be made to sell for you, tell all about your product, and—what is very important—get your message right every time, everywhere, without chance of misquote. Easy and economical, too, when you **USE EASTMAN FILM.**

For further information—what film to use—latest processing techniques, address:

Motion Picture Film Department  
**EASTMAN KODAK COMPANY**  
Rochester 4, N. Y.

East Coast Division  
342 Madison Avenue  
New York 17, N. Y.

Midwest Division  
137 North Wabash Ave.  
Chicago 2, Illinois

West Coast Division  
6706 Santa Monica Blvd.  
Hollywood 38, California

or **W. J. GERMAN, INC.**  
Agents for the sale and distribution of Eastman  
Professional Motion Picture Films  
Fort Lee, N. J.; Chicago, Ill.; Hollywood, Calif.

Are you shooting your films IN COLOR? You should be! You'll be needing it.





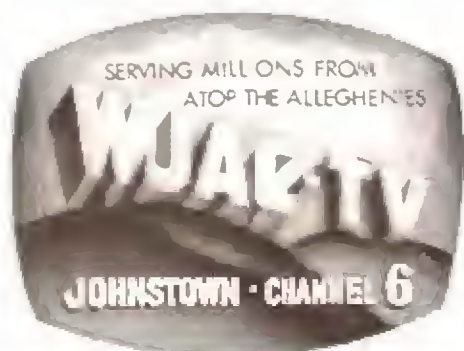
Another good investment when you want to keep three markets under control (for the price of one) is WJAC-TV. Hooper consistently shows WJAC-TV:

FIRST in Johnstown  
(a 2-station market)

SECOND in Pittsburgh  
(a 3-station market)

FIRST in Altoona  
(a 2-station market)

Play for keeps in Southwestern Pennsylvania. Buy the 1 that covers 3.



Get full details from your KATZ man!

## FILM NOTES

(Continued from page 44)

some interesting trends are evident:

- **"Animal star" films:** With Screen Gems' *Rin Tin Tin* and TPA's *Lassie*, now high on the rating lists, it's only natural to expect more "animal" film shows. And more are on the way. The first 20th Century-Fox feature film property to be adapted for a tv film series will be *My Friend Flicka*. GAC-TV, a subsidiary of General Artists, will be sales agent. Ziv, meanwhile, has signed writer John Warren Adams to prepare an adaptation of *Black Beauty* which will be launched as the second Ziv show series for 1955.

- **Adventure shows:** With production already rolling in Europe on three different cloak-and-sword series, the trend now seems to be continuing. TPA is reported trying to sign Alfred Drake to play the lead in a filmed series to be based on Dumas' *Count of Monte Cristo*. The success of tv Westerns is further underlined by the recent deal between Republic Pictures and MCA-TV in which the talent agency's syndication offshoot will handle the distribution of 123 hour-long Gene Autry and Roy Rogers films never before on tv.

- **Musicals:** Once considered a barren territory by many tv film producers, musicals, such as *Liberace* and *Florian Zabach*, have proved real money-makers. A number of new ones are on the way. Guild plans a series with Connie Haines, with production starting this summer. Song Ads, a commercial jingle producer, has filmed a pilot of *Story Behind Your Song*, with Oscar Levant. TPA is launching its new *Spade Cooley* film series with a major sales push. KTLA, Hollywood, is syndicating its *Bandstand Rerue*, has three episodes already filmed.

- **Dramas:** With the market fairly well filled with "playhouse" type series, producers are now relying on cost-cutting techniques and fresh angles to make dramatic programs successful. John Christian's pilot of *Wrong Number*, a playhouse series revolving around misplaced telephone calls, was shot in three days for only \$11,700. New York's B-F Productions has signed Judith Anderson to star in a one-woman tv drama series of readings from the Bible, with production to start when she returns to

New York from a Paris engagement. Situation comedies, of which there are many in film syndication, now tend to be based on big-time, proven properties. Guild is now launching *The Goldbergs*, and Screen Gems is showing pilots of *You Can't Take It With You*.

**Quick closeups:** General Teleradio has been using time on Mutual's evening lineup of radio crime and mystery shows to do a long-range buildup for its *Gangbusters* tv film series. It works like this. The radio promotional plugs boost a theatrical feature version of the cops-and-robbers show which GT controls, and urges listeners to query theater owners on when they'll see it. Reason: the theatrical film, composed of three tv film episodes joined together, must play off its theatrical run before the half-hour tv film series can be released.

\* \* \*

The roster of major Hollywood companies involved in tv film activity keeps growing. Latest arrival: Paramount, which has owned tv outlet KTLA for years. Paramount intends to rent space to independent producers on its movie lots, and to produce its own telepix, which will probably be syndicated through MCA-TV. Paramount has had a looking-over-the-shoulder link to a tv film production setup in the family relationship of Barney Balaban, Paramount president, and Burt Balaban, producer of the Princess Pictures feature films for tv. Other majors in the tv film act: Columbia Pictures, 20th Century-Fox, Warner Bros., and Republic.

\* \* \*

Tv films don't have to be brand-new to be successful. Interstate's *Little Rascals* series, the old Hal Roach *Our Gang* comedies, have now been sold in some 40 cities. On WPIX, New York, for example, the fully-sponsored series garnered a 12.8 ARB and an 11.5 Pulse daily average rating, and has been outpulling network tv competition. Some of the kid players, incidentally, are tv stars in their own right today. Jackie Cooper and Dick Moore make frequent tv dramatic appearances. Nanette Fabray is a star on *Caesar's Hour* on NBC TV. Alfalfa Switzer has played several tv film roles. ★★★





## Is This "COVERAGE"?



**YOU'RE HALF NAKED IN NEBRASKA COVERAGE  
IF YOU DON'T REACH LINCOLN-LAND**

42 rich counties with a population of 642,250 —  
207,050 families. *KOLN-TV reaches over  
125,000 families unduplicated by any other station!*

The KOLN-TV tower is 75 miles from Omaha!  
This Lincoln-Land location is farther removed from  
the Omaha market than is Cincinnati from Dayton,  
Buffalo from Rochester or Lancaster from Philadelphia.



### *The Feltzer Stations*

WKZO — KALAMAZOO  
WKZO-TV — GRAND RAPIDS-KALAMAZOO  
WJEF — GRAND RAPIDS  
WJEF-FM — GRAND RAPIDS-KALAMAZOO  
KOLN — LINCOLN, NEBRASKA  
KOLN-TV — LINCOLN, NEBRASKA  
Associated with  
WMBD — PEORIA, ILLINOIS

# KOLN-TV

COVERS LINCOLN-LAND—NEBRASKA'S OTHER BIG MARKET

CHANNEL 10 • 316,000 WATTS • LINCOLN, NEBRASKA



*Avery-Knodel, Inc., Exclusive National Representatives*





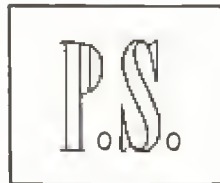
Dan Daniel  
Bart Darby  
Sterling Brewer  
Stars of News, Sports, Weather  
5:45 to 6:00 PM, Monday-Friday

## Stars Sell on Alabama's greatest TV station **WABT**

**News!** Sterling Brewer gives five minutes of the latest, assisted by Photofax, a service exclusive with WABT in Alabama, which brings pictures from all over the world in just minutes. **Sports!** Dan Daniel with Photofax pictures, latest scores, features, and often top sports people as guests. **Weather!** Bart Darby points it out on the weather map. The show is Alabama's "Home Edition."

You can **SELL**  
Your Products  
to Alabama folks  
  
If you **TELL**  
them on programs  
they enjoy seeing  
  
*Represented by*  
**BLAIR-TV**

### New developments on **SPONSOR** stories



**See:** "Coke's new look"  
**Issue:** 21 February 1955, page 40  
**Subject:** Coca-Cola's first singing commercial gets good bottler support

Bottlers are enthusiastic about the first Coca-Cola singing commercial issued by the Coca-Cola Co. itself. (Bottlers, in the past, made their own air jingles.) Some 400 of the firm's 1,056 bottlers are now using the jingle on local radio stations, says a D'Arcy agency spokesman. But, explains the agency, the jingle is really just getting under way (it had its first airing on 12 January): bottlers are requesting it all the time and eventually the agency expects 800 to 900 of them will be using it.

One of the stations carrying the jingle is WFBL, Syracuse, which airs the message six times a day. This schedule was placed by the manager of the Syracuse Coca-Cola plant, Wilbert R. Spier, who holds this viewpoint on radio in relation to Coca-Cola: "Coca-Cola and radio have one important thing in common: they are both ever-present. We can't afford to overlook a medium that follows our customers wherever they go."

A video version of the jingle, in cartoon animation, was released 23 March on Coke's *Eddie Fisher* show (NBC TV). ★ ★ ★



**See:** "Five ways to promote your tv program"  
**Issue:** 20 Oct. 1952, page 40  
**Subject:** Unusual film trailer helps promote *Omnibus* on tv stations

A new departure in the promotion for CBS TV's *Omnibus* by the Ford Foundation has met with signal success.

Starting in January, the Foundation distributed to the tv stations which carry the program a 60-second film trailer designed to be used every week, along with new voice-over copy to be supplied each week.

The trailer, developed by Film Graphics at a cost of \$2,000, is an animated one-minute "drama" using house settings and stylized characters—mother, father, son, daughter. Each member of the cartoon family drops what he is doing and rushes to the tv set when the time for *Omnibus* arrives (see cut). The last several seconds are devoted to *Omnibus* "sunburst" signature and titles.

Stations have responded most favorably and have given the trailer an excellent play considering its difficult-to-schedule 60-second length, according to George M. Benson, Executive Associate of Ford's Tv-Radio Workshop.



Trailer cost was kept low by limiting animation, "sets" and camera movement





**91.7% of the rural families  
in our 41 counties  
listen MOST to  
WDAY !**

**THE CITY FAVORITE, TOO!**

November, 1954, Hoopers for Fargo-Moorhead show that WDAY gets more than three times as many daytime listeners as the next station!

**E**VERY survey that's ever been made around these parts has shown the tremendous preference for WDAY. The latest, conducted by the Northwest Audit Company of Fargo, gives WDAY a lead of 32 to 1 over the next-best station and 11 to 1 over all other stations combined!

A double postcard was mailed to 3,200 rural families living within 150 miles of Fargo, in all

directions. Each was asked, "To what one radio station does your family listen the most?"

Of the 1,681 replies, 1,541 said *WDAY*!

The survey covered 41 counties in North Dakota, Minnesota and South Dakota, and gives you a good idea of the reception WDAY gets in this area. Get the facts from Free & Peters.

**WDAY**

**FARGO, N. D.**

**NBC • 5000 WATTS • 970 KILOCYCLES**



**FREE & PETERS, INC.,** *Exclusive National Representatives*





### **RAB finds night memorability and penetration high**

The Radio Advertising Bureau has been conducting tests to determine the penetration and memorability of night-time radio in television markets. To do so, the RAB advertised Blue Coal in San Diego, where it was unknown and a clothing retailer over Houston stations, though his nearest store was more than 800 miles away.

The Blue Coal ad was aired 52 times in a two-week period in San Diego while the temperature was in the 70's. Four days after the test ended, Pulse found that 11% of the San Diegans tested not only heard but retained the main sales elements of commercials.

Houston heard 20 one-minute announcements during a one-week test

period, and 12% of the people tested several days afterwards could correctly identify the advertiser by name.

RAB director of National Promotion J. Norman Nelson commented, "The important fact that is emerging from these tests is that you can influence a sizable amount of people in any market in a way that they will remember it for many weeks by the use of evening announcement radio no matter how much tv and newspapers compete for attention. We feel that we will prove conclusively this year that, dollar for dollar, evening radio will leave a more lasting impression on more people than any other form of advertising." ★ ★ ★

### **GE discovers big youth market exists for radios**

General Electric has geared its radio sales largely to the teenage audiences after discovering (by an analysis of warranty cards) that a vast, almost untapped teenage market exists for radio today. It was discovered that half the total dollars spent for home radios during a test period came from youngsters in the 14-to-21 age bracket.

With the youth market at an all-time high in 1955, a survey by the Gilbert Youth Market Engineers, who researched the field for GE, estimated that the highly impressionable youth group will number 30 million by 1960. With this huge audience available for their selling program, the GE radio sales and promotion departments are having groups of teenagers visit GE retailers and report how displays and merchandising approaches appeal to the young buyers.

Interviews made by the Gilbert service sought to find out how the teenagers acquired their present radio sets and how much influence the young people had on family purchases of radio equipment. The findings indicat-

ed that the influence was considerable, and so GE is moving in the sales direction they feel will appeal to this huge market. ★ ★ ★

### **NBC Radio tells admen how to sell travelers**

NBC Radio Network is calling attention of advertisers to radio audiences interested in travel through promotion of its *NBC Travel Bureau*. A five-minute informative program with Horace Sutton, it is broadcast Saturday at 7:00 p.m. and Sunday at 7:55 p.m.

The promotion was a "passport" of approximately the correct size and color with 14 pages of information on the show and its drawing power among listeners interested in travel items. ★ ★ ★

### **WOOD-TV has 2-in-1 tv control room in use**

WOOD and WOOD-TV have begun operations from their new 30,000 square-foot Grand Rapids studio. The spanking new three-story building is located on two acres of land, and fea-

tures a "relatively unique" single control room—the idea being that quick shifts from one tv studio to the other can be performed with a minimum of personnel. All of the studio space was constructed with larger dimensions than are needed at present to accommodate the color equipment that WOOD-TV expects to install in the future. ★ ★ ★



New single control room serves two tv studios

### **Plane receives tv shows on NY-Bermuda flight**

What is thought to be the first successful demonstration of television reception in flight was held on a Pan American clipper on a recent flight from New York to Bermuda by Charles Mauer, field representative for Sylvania. The 21-inch set installed in the clipper's lounge picked up 12 different channels from eight cities while flying 300 miles out at sea. The cities were New York, Boston, Philadelphia, Washington, Baltimore, Norfolk, New London and New Haven. ★ ★ ★

### **Baltimore broadcaster invites Russians there**

Stations WBAL and WBAL-TV, Baltimore, have wired the Institute of International Education in New York inviting the 11 Russian editors who are coming to this country to visit their stations. Suggesting the two stations as representative of "democracy at its best as practiced by the broadcasting industry," Station Manager Leslie H. Peard, Jr., thought that the wide range of shows carried by the stations would be of interest to the editors. ★ ★ ★

### **2,200 recipe booklets are sold before publication**

WLPO, La Salle, Ill., published a booklet to plug its *Recipe Roundup* show. The booklet, with the same name as the show, consisted of 72



*Are you looking  
for results from  
your trade  
paper advertising?*

*Please turn the page*



Mr. Station Manager:

*Are you looking for results from  
your trade paper advertising?*

*Colorado Television Corporation*

1089 BANNOCK STREET DENVER COLORADO • PHONE TABOR 6384

CHANNEL



*“Sales*

JOSEPH HEROLD  
Station Manager

March 2, 1955

*Results on*

*the trip*

*were*

*excellent”*

Mr. Edwin D. Cooper  
Western Manager  
SPONSOR Magazine  
6087 Sunset Boulevard  
Los Angeles, California

Dear Ed:

I found, while on a sales trip to New York, that timebuyers do look at the ads in SPONSOR. KBTV ran a full-page ad in the January 10th issue of SPONSOR which coincided with my sales trip to New York. Quite a number of timebuyers mentioned they had seen the KBTV ad and were quite impressed with the story on the program ratings of KBTV.

Sales results on the trip were excellent and I am firmly convinced that our ad in SPONSOR helped to pave the way in connection with many of our sales pitches.

Kindest regards.

Sincerely,

*Joe Herold*  
Joseph Herold,  
Station Manager

JH:rls



# WPAL

1000 WATTS

CLEAR CHANNEL

**730**

TELEPHONE 3-6428

CHARLESTON, SOUTH CAROLINA



Mr. Norman R. Glenn, publisher,  
Sponsor Publications Inc.,  
40 East 49th Street,  
New York 17, N.Y.

Dear Norm:

I know you like "off-beat" letters. So bear with me and you'll find this one fits that classification.

About three years ago we entered into a national promotion campaign, using only SPONSOR, with a series of ads pointing up our "Pal" trademark and outlining the specialized negro programming and high ratings at WPAL. We continued this ad schedule for two years.

During the period in which the ads were running I was constantly amazed at the strong identification of our little dog. After our ads had been running about six months time buyers would say, when I called, "Oh yes, you're from the 'little doggy' station."

All this leads up to the fact that since we've been out our identification has slipped, and we need the push that SPONSOR can provide.

So we'd like to reinstate our schedule of third page ads effective with the first April issue once a month for one year. Lots of new time buyers in the business who ought to get acquainted with "Pal."

Would you be good enough to send me a contract--same rate, I trust.

Cordially,

Laurens Moore  
Executive Vice President

*"Oh yes,  
you're from  
the little  
doggy  
station"*

**H**ere's what an ad schedule in SPONSOR does for your station. You're in the limelight. And that's important. For there are more than 3,000 sets of tv and radio call letters fighting for the timebuyer's, account executive's, and ad manager's attention. Your message gets the full attention of these decision-makers in a top-rated prestige magazine where 7 out of 10 readers are in buying jobs (guaranteed circulation 10,000) and every word of editorial copy is beamed right at them. You can't beat a buy like SPONSOR.

# SPONSOR

THE MAGAZINE RADIO AND TV ADVERTISERS USE



**PROVEN**  
TO WIN NEW LISTENERS  
**INFLUENCE**  
BIG AUDIENCES



THE  
**Red Foley**  
SHOW

TRANSCRIBED MUSICAL  
VARIETY RADIO SERIES

Here's a top-rated show . . . a proven audience getter in any market . . . a prestige and sales builder for any product!

It's a combination of the best of the "Fabulous Foley" and his regular cast of Ozark Jubilee network Stars . . . big name guest stars . . . perfect production!

AVAILABLE NOW in most markets . . . 3 to 5 shows per week. For FREE AUDITION, information on Promotional Materials and down-to-earth costs in your area

CONTACT:

John B. Mahaffey • F. E. Siman, Jr.

**RADIOZARK**

ENTERPRISES, INC.

SPRINGFIELD, MISSOURI

PHONE 2-4422

NEW YORK  
Plaza 1-3366

CHICAGO  
State 2-7494

MINNEAPOLIS  
Lincoln 5689

DALLAS  
Prospect 3723

LOS ANGELES  
Dunkirk 7-4388

SAN FRANCISCO  
Sutter 5568

SPONSOR  
BACKSTAGE



(Continued from page 21)

Any reason, I maintain, is reason enough. But where have the local station and the network time salesmen been? Where have the distributors of syndicated tv film series been? What kind of a job, for that matter, has the Curtiss agency been doing on these gentlemen?

For a good part of the somewhat lengthy dinner, I made like any or all of the above groups. I made like a guy who believes in television as an advertising medium because I do. But when the reactions and responses and counterattacks of Messrs. Schnering and Olszyk weren't flabbering me, they were gasting me.

Said I, "Advertising expenditures in television have increased each year for years at the most tremendous rate ever known to industry, and the other media have been, for the most part, standing still or retrogressing."

"Oh," said the other side, "they're spending tax money; they're taken in by the glamour of the big stars; they're fooled by the ratings. . . ."

"Everybody gets up and goes to the kitchen, or talks to his wife during the commercials," said reporter Norm Miller.

"That's a loose remark," I said. "Some people actually listen to and watch the commercials and some of the commercials actually sell goods."

"Not like newspapers," said the opposition. "Women buy newspapers just to read the ads. They make up their shopping lists from the ads. Take Philip Morris, aren't they dropping *I Love Lucy*, the number one show in television. Why would they drop it, if it were doing a job for them?"

"Could be any number of reasons," I said. "But another advertiser is picking it up immediately. If it weren't doing a job, why would he do that?"

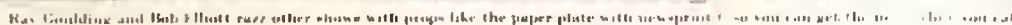
"He wants the prestige."

"The only thing I ever watch on television," said Mr. Schnering. "Are the fights."

"Yes," said Mr. Olszyk, "and even with the fights, you only get a good one every couple of months, and those turkeys do the advertiser more harm than good."

The dinner was great, the discussion was highly stimulating. But equally, as one thought about it later and thinks about it now, depressing. Is everyone in tv doing so great that so shabby a selling job has been done on a manufacturer of a nationally distributed candy line which grosses \$70 million per year? Hey, salesman, where art thou? ★ ★ ★





# Funniest Pair on the Air?

Scripts? Rehearsals? Boh and Ray use neither in ad-libbing their way through more than 20 hours of nonsense a week. [REDACTED] that these free-wheeling comedians may

[illegible]

two men. Their accomplishment is more incredible when you realize what is always at stake—script, whatever. This film, adorned with an inflexible, represents the co-existence of two brilliant talents.

One of the richest sources of their ability to parody the rules and television in the dramatic style has been nearly a way to some one else that it may come.

There are

G. L. Gibson

The clowns are back in Boston town. And all New England's laughing every weekday from 5 to 6 P.M. Women, tuned to the afternoon serials, stay for Bob and Ray. The youngsters dial a smile at 5 P.M., too. And during the 5 o'clock traffic rush you can follow Bob and Ray from car to car.

Give *your* commercials the fabulous Bob and Ray punch on New England's most powerful voice. Remember, you cover 51 counties, 6 states with WBZ+WBZA. For availabilities, call Bill Williamson, WBZ+WBZA Sales Manager at ALgonquin 4-5670. Or call Eldon Campbell, WBC National Sales Manager, PLaza 1-2700, New York.

**WBZ+WBZA**

**WESTINGHOUSE BROADCASTING COMPANY, INC.**



**WBZ • WBZA • WBZ-TV, Boston; KYW • WPTZ, Philadelphia;  
KDKA • KDKA-TV, Pittsburgh; WOWO, Fort Wayne;  
KEX, Portland; KPIX, San Francisco**  
KPIX represented by THE KATZ AGENCY, INC.  
All other WBC stations represented by FREE & PETERS, INC.



## COTTAGE CHEESE

SPONSOR: Peacock Dairies

AGENCY: Direct

**CAPSULE CASE HISTORY:** *A one-month campaign by the Peacock Dairies increased sales of their non-fat cottage cheese 12% over the same period last year. One announcement was made every morning on the George Day (disk jockey) Show, 7:30 a.m. Monday through Saturday for four weeks. The sponsor's cost for this campaign was \$88.*

KERO, Bakersfield, Cal.

PROGRAM: George Day Show

## NYLONS

SPONSOR: The Sally Shop

AGENCY: Direct

**CAPSULE CASE HISTORY:** *To boost the sale of nylon stockings. The Sally Shop placed three announcements on CFJC. All three announcements ran the same day. At the end of three days 1,000 pairs of nylon stockings selling at 69 cents a pair, had been sold. The sponsor's cost was \$8.*

CFJC, Kamloops, B. C.

PROGRAM: Announcement

## ALMANAC

SPONSOR: MFA Mutual Insurance

AGENCY: Direct

**CAPSULE CASE HISTORY:** *MFA Mutual Insurance offered an almanac on the Bill MacDonald Down on the Farm program. The initial mention brought 219 responses. Two months later, after the offer had been made 13 times, 4,495 listeners had responded. MFA sponsored two five-minute segments of the Down on the Farm program. Each program costs \$33.*

KFAB, Omaha

PROGRAM: Down on the Farm



## HOUSE DRILLS

SPONSOR: Scott Mitchell House

AGENCY: Klores & Carter

**CAPSULE CASE HISTORY:** *To boost its mail tally and prove the effectiveness of nighttime radio. WVAW offered sets of Scott Mitchell House Drills for \$2 a set. The offer was repeated three times a week for four weeks on the WVAW Bohemian Band Show, 6:15-6:30 p.m. Monday through Friday. During those four weeks, 1,977 orders were received and filled. The gross return was \$3,954; the cost, \$360.*

WVAW, Yankton, S. D.

PROGRAM: Bohemian Band

## BREAD

SPONSOR: Eddie Leonard Sandwich Shops

AGENCY: Direct

**CAPSULE CASE HISTORY:** *Eddie Leonard had overbought on bread for Christmas Eve, a slow night for sandwich business. Leonard called Les Sand, whose all-night disk-jockey program he sponsors Monday through Saturday from 1:00 to 3:00 a.m. Sand ad-libbed commercials around the "bread problem" and all the bread was sold out that evening. Yearly cost of the show for a two-hour across-the-board segment is \$20,000.*

WWDC, Washington, D. C.

PROGRAM: One to Six Show

## CUBE STEAKS

SPONSOR: Buhl merchants

AGENCY: Direct

**CAPSULE CASE HISTORY:** *The merchants of Buhl, a small Midwest town, had a "dollar day" promotion, each store featuring a special. To promote the event, 80 announcements were run on KLIK the day before, each participating dealer getting three announcements. The dealers reported the largest traffic and business volume in the history of the event. One grocery store sold 1,100 cube steaks, its special for the day. The cost for each participant was \$16.*

KLIK, Twin Falls, Idaho

PROGRAM: Announcements

## HOUSES

SPONSOR: Brightwell Constr. Co.

AGENCY: Direct

**CAPSULE CASE HISTORY:** *To sell new houses, Brightwell Construction Co. bought three 15-minute programs on WDAV consisting of a transcribed "tour" of the new house, and nine 30-second announcements. The campaign lasted for five days. In the two-month period following the radio schedule 25 houses were sold. The cost of the radio campaign was \$92.75. To express satisfaction with the results, Brightwell treated the WDAV staff to a steak dinner.*

WDAV, Danville, Va.

PROGRAM: Announcements



with **WAVE**

**you don't buy the hills—**

**YOU BUY THE GOLD!**

To do a good radio job in the *one* really "golden" Kentucky market, you don't have to waste money digging far back in the hills.

WAVE GIVES YOU KENTUCKY'S BRIGHTEST MARKET—  
AT THE RIGHT COST. WAVE's 50% BMB daytime area almost exactly coincides with the rich Louisville Trading Area, which accounts for 42.5% of the state's *total* effective buying income.

GILT-EDGED PROGRAMMING—NETWORK AND LOCAL.  
WAVE is the *only* NBC station in or near Louisville. *Local* programming is top-drawer, too. Our staff numbers 62 good people, 44 exclusively for on-the-air radio activities.

Dig that WAVE, and you've got the gold! NBC Spot Sales has all the figures.

**WAVE**  
**LOUISVILLE**

**5000 WATTS**  
**NBC AFFILIATE**



**SPOT SALES**  
National Representatives





# TO SELL JACKSONVILLE (and the rich Northeast Florida market . . .) BUY



## WJHP-TV Channel 36

§ § §

76,500 UHF SETS-IN-USE

§ § §

ABC • NBC • DuMONT  
Television Networks

§ § §

For rates, availabilities, and other information, call Jacksonville EX 8-9751 or New York MU 7-5047.

§ § §

## WJHP-TV

JACKSONVILLE, FLORIDA  
**276,000 watts**  
on Channel 36

*Represented nationally by  
John H. Perry Associates*



**agency profile**

### Ed (Shepherd) Mead

V.p., Radio-Tv Copy Chief  
Benton & Bowles, New York

"Advertising is really the main place where a writer can make money," says Ed (Shepherd) Mead, B&B's v.p. and radio-tv copy chief, who's proved differently with several money-making satires, including a best-seller, "How to Succeed in Business Without Really Trying." (The book, incidentally, is just now being shaped into a Broadway play.)

"Writing is an incurable disease," Mead continued, blowing the dust off a copy of his first novel, "The Magnificent MacInnes" (1949), which usually sits on the shelf behind his desk. This novel was recently put out in pocket book form by Popular Library. A few weeks before this event, Charlie Heckelman, editor of the paper-bounds, called Mead to check on a new title for the novel.

"We think 'The Glorious Virgin' is a good title," said he.

"Great," Mead agreed. "Only, there aren't any virgins in the book."

P.S. Its paper-bound title is "The Sex Machine." No questions, please.

When not gnawing upon the hand that feeds him by writing satires about radio, tv and advertising, Mead writes or approves of all radio and tv commercials turned out by B&B. Since the agency billed \$37.5 million in air media in 1954 (see air billings of top 20 radio-tv agencies in SPONSOR, 13 December 1954), Mead's job is considerable.

In the first two months of 1955, B&B produced a total of 436 live and film commercials to go on network, 435 live and film commercials telecast locally. As of 1 March 1955, 10 B&B clients were using tv, for 24 different products over more than 45 tv programs.

"A commercial is only as good as the sales it produces," Mead told SPONSOR. "Therefore, it's often dangerous to use humor within commercials. Of course, you can do it with soft drinks or candy or other low-cost items. But when you're selling high-priced items that are infrequently bought, like refrigerators, don't do it with gags—do it with information."

A suburbanite when not an agencyman, Mead has produced in his spare time five novels, innumerable plays, a daughter (nine), two sons (six and three).

"My wife and I ration tv-watching for the kids," says Mead. "Of course, there are some programs that they can get a lot out of." ★ ★ ★





## ROUND-UP

(Continued from page 50)

pages of recipes submitted by program listeners. The pre-publication cost of the book was \$1 per copy, and listeners in nine counties sent in more than 2,200 orders before anyone had seen a completed copy. All promotion was done on WLPO.

### **Station supplies mats to 54 Arizona newspapers**

A broadcasters' matted feature service is being made available to 74 newspapers in Arizona with a combined circulation of over 210,000. The features are written by Dan Schwartz of KPHO radio and tv, and have already been picked up by 54 papers in the state. "Standby," the weekly service, has a column of news notes and anecdotes, a household hint section, and a "behind the scenes" picture section. ★ ★ ★

### **RCA produces color film to sell new tv line**

To introduce its 1955 tv set line, RCA has completed a 22-minute musical comedy color film for showing to dealers. Music and lyrics were by Raymond Scott, leader of the *Hit Parade* orchestra on NBC TV. Entitled "The Big Change," the film stars Judy Johnson, formerly of *Your Show of Shows*, and Cliff Norton. The film was shot at NBC studios in New York.

Release date is not yet set but is expected to be some time in May. ★ ★ ★

### **Briefly . . .**

After more than five years on television, *What's My Line* has been made into a newspaper game. Goodson and Todman, the tv show producers, have turned the newspaper version into a puzzle with a series of jumbled words that are solved to reveal an occupation identified by associated words in the clues.

\* \* \*

*TV Classified*, a 15-minute daily show, has been pronounced a "huge success" by Jack S. Atwood, station manager of WCSH-TV, Portland, Me. Though only four months old, the show already has gained much popularity with viewers and advertisers alike. Help Wanted, Positions Wanted, and other classified categories are part of the program's format.

(Please turn to page 95)

it boils down to this



consistently  
first choice  
in the

Columbus Market

20 top  
pulse  
rated  
programs

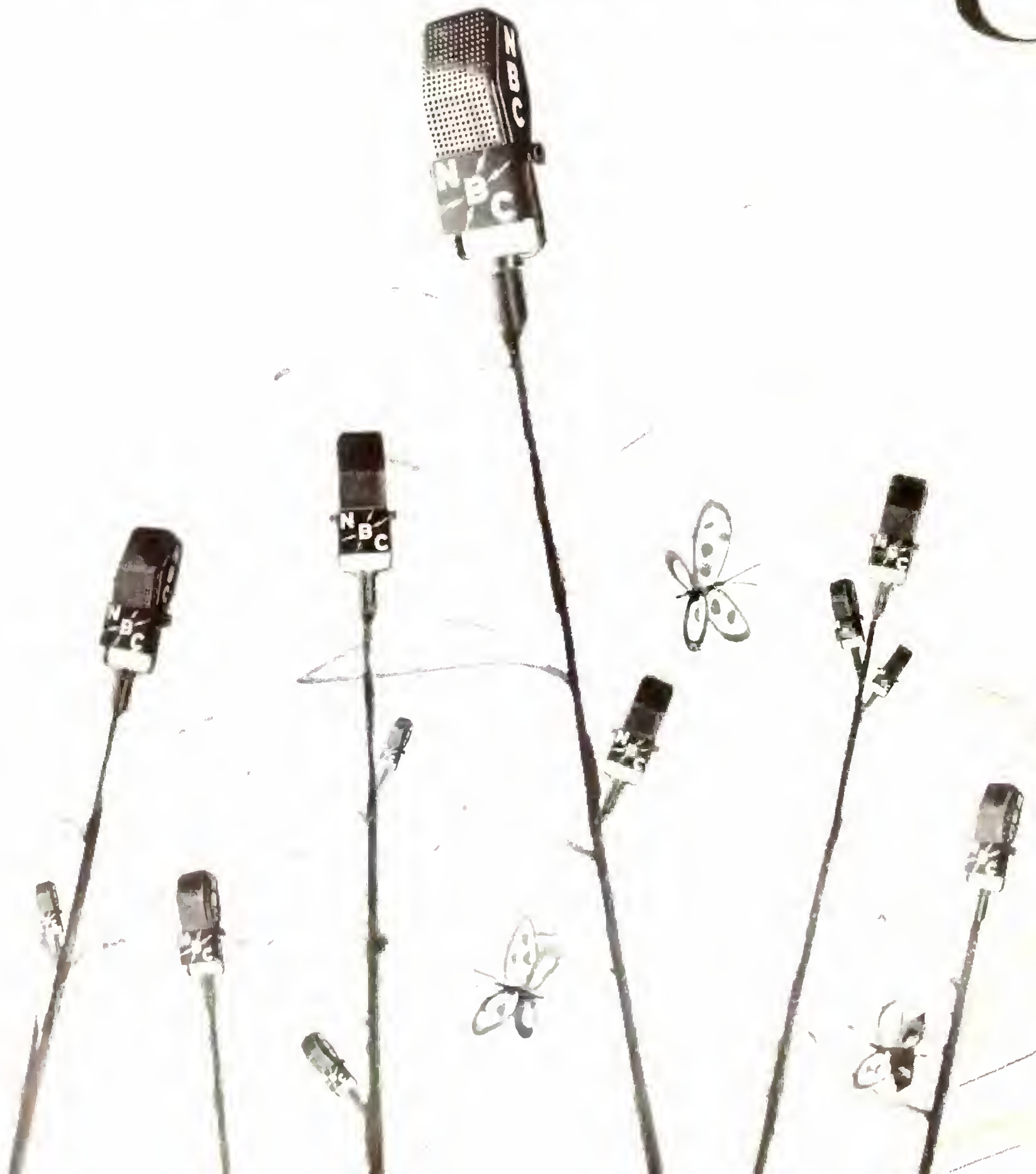
CBS for CENTRAL OHIO

WBNS  
radio  
COLUMBUS, OHIO

ASK  
JOHN BLAIR



# Growing





# Time

It's Spring, and NBC Radio is growing everywhere you look!

Growing new business, for example. During the past season, NBC Radio signed up \$16,116,000 in new business — a 165% new-billings increase over the previous season. Fifty sponsors are making sure, through new time buys, that their advertising bears a cash crop.

The reason? New programming ideas and sales patterns in NBC network radio — like the Mary Margaret McBride and Dr. Norman Vincent Peale morning strip shows, the widely acclaimed Biographies in Sound, and the exciting new concepts to be unveiled shortly. *All* of them represent a creative approach to radio as a *modern* medium, filling a special and vital role in people's lives.

Yes, it's Spring at NBC, and things are stirring. It's a time of growth, of vitality and movement.

Need a Spring tonic?

*Exciting things are happening on*

**NBC** Radio  
a service of 

**Companies making  
new investments in  
NBC Network Radio  
during '54-'55 season:**

Allis-Chalmers  
Manufacturing Company  
Allstate Insurance Co.  
American Dairy Association  
American Motors Company  
Armour & Company  
Buick Motor Division,  
General Motors Corporation  
Brown & Williamson  
Tobacco Corp.  
Calgon, Inc.  
Carter Products, Inc.  
Coast Fisheries  
Crosley Division,  
AVCO Manufacturing Corp.  
Crowell-Collier  
Publishing Company  
Curtis Publishing Company  
D'Con Company, Inc.  
Dodge Division,  
Chrysler Corp.  
Dorson Products Inc.  
Fawley Manufacturing Co.  
General Foods Corporation  
General Motors Corporation  
Gillette Safety Razor Co.  
Harian Publishing Co.  
Hudnut Sales Co., Inc.  
Kiplinger Washington  
Agency, Inc.  
Lever Brothers  
Lewis Howe Company  
Liggett & Myers Tobacco Co.  
Mars, Inc.  
Merit Plan Insurance Company  
Miles Laboratories, Inc.  
Mytinger & Casselberry, Inc.  
Nash-Kelvinator Corporation  
Oldsmobile Division,  
General Motors Corporation  
Pharmaco, Inc.  
Plymouth Motor Corp.,  
Division of Chrysler Corp.  
Q-Tips, Inc.  
Radio Corporation of America  
Reson Sales  
Rexall Drug Co.  
Rhodes Pharmacal Co., Inc.  
The Murine Company, Inc.  
The National Life & Accident  
Insurance Co., Inc.  
The Prudential Insurance  
Company of America  
The Quaker Oats Company  
The Texas Company  
The Toni Company,  
Division of the Gillette Co.  
The Travelers Insurance Co.  
Vitamin Corporation of America  
W. P. Fuller & Co.  
Webster Products  
White King Soap Co.





1,000,000 customers in  
the TSLN coverage area  
are Spanish-speaking...



Actually, *well over half* the population covered by the Texas Spanish Language Network is Spanish-speaking. In the Lower Rio Grande Valley it constitutes 76% of the population, in El Paso over 60% and in San Antonio 49%. Together they offer advertisers a combined market of 1,000,000 Spanish-speaking customers. And you reach this market most effectively through the T S L N.

## TEXAS SPANISH LANGUAGE NETWORK

KIWW	XEO-XEOR	XEJ
San Antonio	Rio Grande Valley	El Paso

Represented nationally by  
NATIONAL TIMES SALES  
New York • Chicago

HARLAN G. OAKES & ASSOC.  
Los Angeles • San Francisco

## AGENCY AD LIBS



(Continued from page 10)

television viewers are surfeited with situation comedies of the domestic variety which always revolve about a 35-year-old father and mother and their two exasperating but typically adorable youngsters. I don't believe there is anything unsound in the formula. I realize (after re-reading a recent column of my own) that there certainly are grounds for ready identification since so many of us have wives and exasperating yet adorable children. However, I do believe one thing is working hard *against* the formula.

It is simply that the trying problems of suburban or urban life faced by this couple are *too* much with us, are *too* typical. In other words, they afford us little or no escape.

The tensions in the lives of the Nelsons, Youngs, Thomases, *et al.*, are so close to home that many of us, subconsciously, at least, want to get away from them. What we get vicariously from these suburbanites is not pleasure but uneasiness.

This is the reason that a Lassie type show has *adult* appeal—its bucolic setting, uncomplicated by refrigerators and cradle phones and MG's; in other words, its escape is complete. And since tv is basically an urban and suburban medium we all get a chance to live on a farm with Jeff and Mom and Gramps, just as all of us secretly long to do even if we were born on North Michigan Blvd. or Lexington Ave. That's why I expect to see a rash of rural vehicles trotted out for next year's television.

Point Number Three: A fervent plea to the Nielsen people. This is a subject I may devote an entire column to at a later date. But for now—can't you folks be faithful to your own precepts and print the Average Audience figures up big and black and relegate the Nielsen Ratings which now get top billing to the tiny fine type? You are the first to say it's wrong to compare the dissimilar and that hour and hour-and-a-half long programs shouldn't be compared rating-wise with half-hour shows per se. But your present format invites these comparisons.

By so doing, a lot of advertisers with a single commercial in a lengthy epic think they are getting the benefits of the accumulated audience (which a Nielsen Rating is), while the average audience size (in so many cases, *drastically* smaller) more accurately reveals the numbers available during the commercial. The present black type is doing a big job for the so-called spectaculars and a great deal of harm to *the best* form of tv advertising: *weekly* programing! ★ ★ ★



## JANUARY TELEPULSE/Mon.-Fri.

Morning KING-TV 53%  
"B" 25%  
"C" 22%

Afternoon KING-TV 58%  
"B" 18%  
"C" 20%

Night KING-TV 40%  
"B" 32%  
"C" 23%

TOP 15  
Once-A-Week Shows  
KING-TV 9  
"B" 8  
"C" 0

TOP 10  
Multi-Weekly Shows  
KING-TV 6  
"B" 3  
"C" 1

## JANUARY HOOPER Top 15 Shows

KING-TV 10  
"B" 7  
"C" 4

## DECEMBER ARB Quarter-Hour Periods

KING-TV 269  
"B" 98  
"C" 73  
Ties 5

## We Don't Like Competitive Ads

But every now and then the boss insists that we do one. After all, he says, if your merchandise is judged better (by impartial experts), why be bashful? That always stumps us. So we do a competitive ad. As painlessly as possible.

Now let's get into this Seattle rating picture. KING-TV is so far out in front that it's embarrassing. Sort of feel like Roger Bannister lapping one of his opponents. Morning,

afternoon, and night, our program boys outrun the field. By a healthy margin...on three rating services, yet.

So that's the way it is. If you want a cinch winner in Seattle, it's KING-TV. A sure thing. And who wants to put his advertising dollars on a long shot these days?

Channel 5—ABC

100,000 Watts

Ask your BLAIR TV Man

FIRST IN SEATTLE

**KING-TV**



# SPONSOR Asks...

a forum on questions of current interest  
to air advertisers and their agencies

## How effective are radio commercials when the audience is doing something else while listening



### AMERICANS LIVE THIS WAY

By Gerhart D. Wiebe  
Research Psychologist  
CBS Radio, N. Y.



Judging by what we learned in a recent study, radio commercials are highly effective even when they share attention with other quite demanding activities. We

found in a recent survey of motorists on the Jersey Turnpike that approximately 75% of those who had listened to a program on their car radios remembered and could repeat substantial portions of the commercial messages. (The responses were unaided recall. The interviews were conducted between a few minutes and an hour after the end of the program.) Motorists, of course, are people with divided attention.

Motorists are not unusual in this regard. *Americans* are people with divided attention. The idea of undivided attention is a pipe-dream. Even under laboratory conditions, psychologists doubt that undivided attention can exceed five seconds, and what advertisers can ever put their prospects in such an ideal laboratory setting? Fortunately, advertisers don't need to worry about that point, for contemporary Americans have become expert in coping with simultaneous demands for attention.

Perhaps a more realistic approach to the subject of divided attention is for advertisers to set up some such goals as these: (1) Gain some attention; (2) focus this attention where you want it; (3) try to advertise so

that the other things within the range of attention will tend to help, or at least not hinder the effect of your message.

Radio advertising compares favorably with competing media on these three points:

1. Radio commercials do get their full share of attention. There are no pages to flip, no pictures to walk away from.

2. In radio advertising, the voice and the message are one thing. In competing media, the attention-getter may be separate from the selling message. So, for example, you may get attention for a picture, but not for the message.

3. In your radio advertising, you control the time of day your message is delivered. Thus, you can gear into appropriate living habits. And since you don't immobilize the members of your audience, your advertising is received in stride as a part of ordinary active living.

In this contest the listener's divided attention may actually work to your benefit. You team up his "other" activities (things he wants and needs to do) with your message (something you want him to do). This is one of the unique assets of radio. It moves right along with the quick-step tempo of contemporary American life.

### PITCH MUST EARN ATTENTION

By Raymond K. Maneval  
Vice-President  
Schwercin Research Corp., N. Y.



Without meaning to be facetious, I must begin by saying that it depends on the "something else." If the housewife is running a vacuum cleaner while the radio is

on, the effectiveness loss is just about total. If she's knitting, there may actually be an effectiveness plus: a mind free of "guilt feeling" over work left undone can be especially receptive.

In the latter connection, I might point out that the effect of television in driving radio from the living room and into other parts of the house has been accompanied by something of a change in the techniques of listening. By this I mean that the radio is systematically used as an accompaniment to other activities—children's homework, mother's kitchen work, father's workbench—much more than in the past. The result has been the creation of more "trained listeners" people whose ears almost instinctively accept what they want to hear and reject what doesn't interest them.

### Do they really listen?

Radio advertisers know by now that their messages often reach people while they are engaged in some "concurrent" activity. What factors promote closer attention to commercials? How can an advertiser time his commercial for maximum effectiveness? SPONSOR's picked panel provides some knowledgeable insight into these questions. In addition to the opinions appearing on these pages, Dr. Ernest Dichter airs his views on page 96.



It therefore is more important than ever before that the radio commercial earn the listener's attention. Horace Schwerin pointed out in the 1930's that the great mass of radio commercials neither interest nor irritate but are indifferently received, and he coined the term "psychological deafness" to define this state. And it remains true today that advertising inability to put across the message even under ideal listening conditions is an even greater problem than distraction, disturbance and diversion.

## RADIO'S PLANNED 'COINCIDENCE'

By Richard J. Puff

Director of Research and Planning  
Mutual Broadcasting System, N. Y.



Radio is a "concurrent activity" today—it has the built-in quality allowing the listener to do something else while he is listening. Radio is everywhere one goes and is tied closely to each individual's daily living habits. Radio has a "point-of use" sales potential, wherein the advertiser can reach the listener psychologically, attracting his attention through the planned "coincidence" of product-mention and product use.

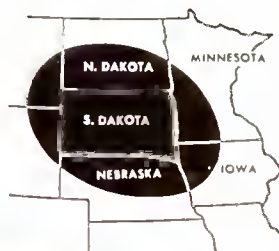
We found through the Mutual-sponsored J. A. Ward Survey on Daily Living Habits that the above facts of radio are true, with nationwide information collected in 40,000 diaries (kept quarter-hourly throughout the day, from 6 a.m. to 11 p.m.). We found that radio must be thought of in terms of the individual listener, rather than "radio-homes" or sets or warm tubes. Therefore, we must focus our attention on the individual's living activities each day, from the time he gets up until he goes to bed.

The accompanying statistical chart from the Ward Survey shows how advertisers can judge effectiveness of radio commercials while the listener is engaged in doing something else. (The Mutual "point of use" plan sets up sales messages at the time of specific activities, thus setting up the chain-reaction for interest, decision and action-to-buy the product by the individual listener.)

(Please turn to page 96)



# 198,061 love letters from the land where TV means "T'aint Visible"\*



## BIG AGGIE LAND



Well, not exactly love letters, but the next best thing. You see, during 1954 WNAX-570 received a whopping total of 198,061 pieces of mail—141,870 of which were specifically addressed to local commercial programs. That is positive proof of active listener response!

This mail came from all over Big Aggie Land, and beyond. A total of 439 counties in 8 states responded including the Big Aggie States of Iowa, Nebraska, the Dakotas and Minnesota—plus Wisconsin, Montana and Wyoming. Not audited by counties, but included, was mail from Illinois, Kansas and Missouri as well as 3 provinces in Canada.

Such an overwhelming testimonial of affection makes the WNAX-570 talent team and program director blush with joy. They know the 660,950 rural and medium-to-small town families in Big Aggie Land have definite ideas about radio entertainment. And these batches of mail tell them they are giving the listeners what they want.

Translated into advertising importance, that means WNAX-570 gives national advertisers what they want, too. Programs people like and listen to—popular shows that sell. Your Katz man will line you up.

* TV Penetration	Radio Penetration in
National—69%	Big Aggie Land—
Big Aggie Land—37%	98%

## WNAX-570

Yankton, South Dakota

A Cowles Station. Don D. Sullivan, Advertising Director. Under the same management as KFTV Channel 9, Sioux City—Iowa's 2nd largest market. CBS Radio

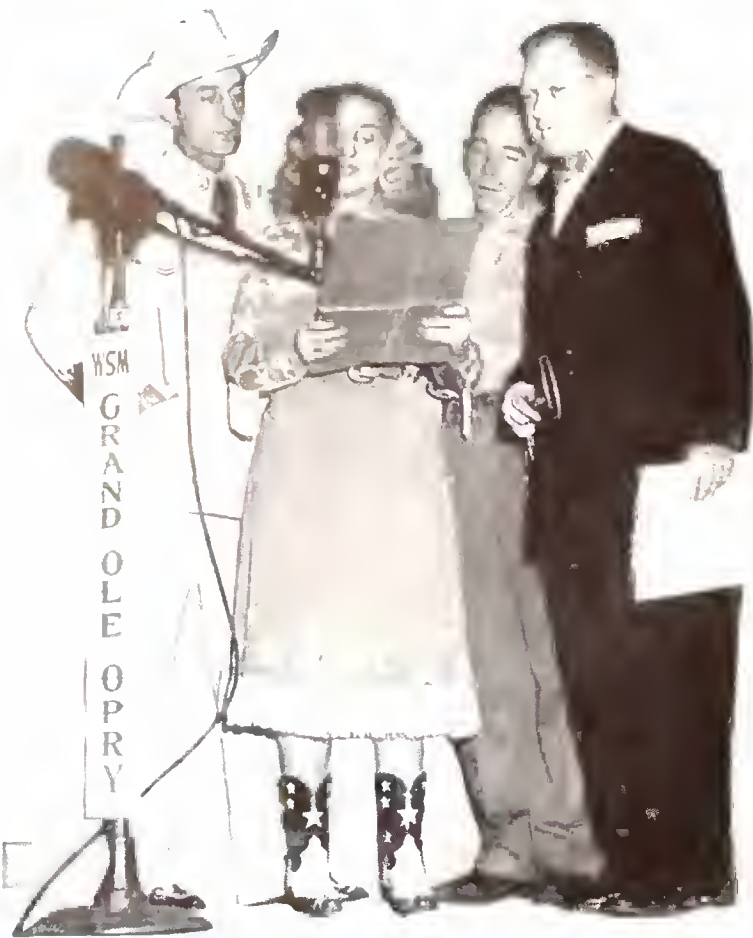




## NASHVILLE, TENNESSEE

# WSM

*announces the*



WSM entertainers, nationally known through records, sheet music sales, personal appearances throughout the United States, on the Grand Ole Opry and WSM local live programs, are the key to the WSM "Live Sound to the Live Audience" appeal.



Each week, more than 5,000 persons jam Nashville's hotels, motels and restaurants before viewing Tennessee's No. 1 tourist attraction, the Grand Ole Opry. Pictured above, capacity audience at Ryman Auditorium.



# Appointment of **JOHN BLAIR** & COMPANY

*as Exclusive National Representative*

EFFECTIVE APRIL 1, 1955

"The Air Castle of the South," incubator of nationally known talent, home of one of the three most important popular music publishing and recording centers in the country, will continue, as it has for thirty years, to serve the \$2,713,331,000.00 Central South Market, with the finest in live talent personality entertainment.

WSM is unique in being the single advertising medium which can reach this enormous market. No combination of other media serving the area can unlock these tremendous economic potentials except at great cost.

WSM is pleased to announce the appointment of John Blair & Company as exclusive national representative, effective April 1, 1955.



**NBC AFFILIATE**

50,000 WATTS  
CLEAR CHANNEL  
650 KILOCYCLES



*Representing  
Leading  
Radio Stations*



The Grand Ole Opry, key program of WSM, "The Air Castle of the South," plays to a national audience, has been one of the keys to Nashville's emergence as one of the three most important music publishing and recording centers in the country by its presentation of outstanding live talent, many of whom have become national stars.



One of the outstanding morning programs in the country, "The Waking Crew" presents a 20-piece live orchestra under Owen Bradley, instrumental and vocal soloists and other musical groups, time, temperature, weather, news and local service geared to the WSM radio market in the Central South.



(Continued from page 16)

newspapers, magazines, radio, commercial films, billboards and other media competing for the public's attention and the advertiser's dollar.

The important thing to consider here is whether or not subscription tv will sell advertising, if and when its start is sanctioned. Without advertising support, how can it compete with commercial video? Even with subscription fees, it seems to me that a limited revenue from subscribers—and rising costs (which are bound to occur) will turn thoughts to the acceptance of sponsors *in addition to the collection of subscription fees.*

The publishing field is currently witnessing a parallel situation with the *Reader's Digest*, issued without advertising since its inception, now selling space as an alternative to raising subscription rates "to meet rising costs."

Toll or subscription tv does not faze commercial video. It must prove itself to get and hold an audience. Obviously, at best, it can only have a limited audience and supply a limited service as against commercial tv's huge, already-established audience and its wide choice of programs.

JOSEPH J. WEED  
President  
Weed Tv, New York

#### A PROPOSAL

I propose the formation of an "Advertising Education Association."

This organization would have as its objective the improvement in the training of future advertising personnel. This might be accomplished by the Advertising Education Assn. through the increase in cooperation and improvement of communication between those in the advertising profession and

the teachers and students

Anyone interested? Media? Agencies? Students? Associations? Teachers? Others?

Anyone opposed?

ROBERT R. CLUSE  
Asst. Professor & Chairman,  
Marketing Department,  
Iona College, New Rochelle, N. Y.

#### ALL-MEDIA STUDY

Enclosed is a check for \$20. Please send me five more copies of the "All-Media Evaluation Study."

After reading my own copy, I feel there's enough interesting information to furnish each salesman with a permanent copy.

JOHN T. CURRY JR.  
Director of Sales Promotion  
WEEI, Boston

• The cost of the "All-Media Study" is \$4 each in quantities up to 10; \$3.50 between 10 and 50; \$3.00 between 50 and 100; \$2.50 above 100.



## NEW AND UPCOMING TV STATIONS



### I. New stations on air\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	ON-AIR DATE	ERP (kw)** Visual	Antenna (ft)***	NET AFFILIATION	STNS. ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, REP
TAMPA, FLA.	WTVT	13	14 Mar.	316	793	CBS	WFLA-TV	NFA	Tampa Tv Co. Rep: Avery-K Doyle E. Carlton, pres. W. Walter Tison, v.p. & gen. mgr.

### II. New construction permits\*

CITY & STATE	CALL LETTERS	CHANNEL NO.	DATE OF GRANT	NET AFFILIATION	ERP (kw)** Visual	Antenna (ft)***	STATIONS ON AIR	SETS IN MARKET† (000)	PERMITEE, MANAGER, RADIO
ST. LOUIS, MO.	KTVI	36	9 Mar.		214	590	KETC KSD-TV KWK-TV WTVI†	761 vhf	Signal Hill Telecasting Corp. Rep: Paul E. Poltson, pres.-treas. Tv Reps. Harry Tennenbaum, v.p. John D. Sheuer, Jr., exec v.p. & gen.

### III. New applications

CITY & STATE	CHANNEL NO.	DATE FILED	ERP (kw)** Visual	Antenna (ft)***	ESTIMATED COST	ESTIMATED 1ST YEAR OP. EXPENSE	TV STATIONS IN MARKET	APPLICANT, AM AFFILIATE
FORT PIERCE, FLA.	19	18 Mar.	19.5	272	\$123,750	\$520,000	None	Gene T. Dyer, sole owner
MILWAUKEE, WIS.	31	11 Mar.	19.7	353	\$124,961	\$150,000	WXIX WTMJ-TV WTVW	Business Management, Inc. Joseph A. Clark, pres. & treas. (sole owner) Edward I. Stillman, v.p.
PHILADELPHIA, PA.	29	18 Mar.	225.4	634	\$445,000	\$520,000	WCAU-TV WFIL-TV WPTZ	Philadelphia Bestg. Inc. Theodore R. Hanff, pres.

## BOX SCORE

U.S. stations on air	133	Post-freeze commercial c.p.'s	5913	U.S. tv sets (1 Feb. '55)	31,364,000\$
Markets covered	259	Grantees on air	326	U.S. tv homes (1 Feb. '55)	32,600,000\$

\*Both new c.p.'s and stations going on the air listed here are those which occurred between March 1 and 19 March. In that period, stations are considered to be on the air when commercial operation starts. \*\*Effective radiated power. Aural power usually is one-half the visual power. \*\*\*Antenna height above average terrain (not above ground). †Information on the number of sets in markets where not designated as being from NRC Research, consists of estimates from the stations or reps and must be deemed approximate. ‡Data on NRC Research. ††In most cases, the representatives of a

radio station which is granted a c.p. also represents the new tv operation. Since at press time it is generally too early to confirm tv representatives of most grantees. SPONSOR lists reps of the radio stations in this column (when a radio station has been given the tv grant). NEA: No figures available at presstime on sets in market. ‡Grantee operated WTVI, Belleville, Ill.; relinquished. †This number includes grants to permittees who have since surrendered their c.p.'s or who have had them voided by FCC.





LISTEN TO THIS MAN

He edits an Iowa newspaper, reflecting the tempo of his community. Like 250 other WOI-TV area editors, he's been writing about television for five years now. When he "talks television" he specifies WOI-TV, the community station of all Central Iowa.

**WOI-TV**



IOWA STATE COLLEGE

AMES-DES MOINES

100,000 WATTS

CBS ABC DUMONT

REPRESENTED BY

WEED TELEVISION

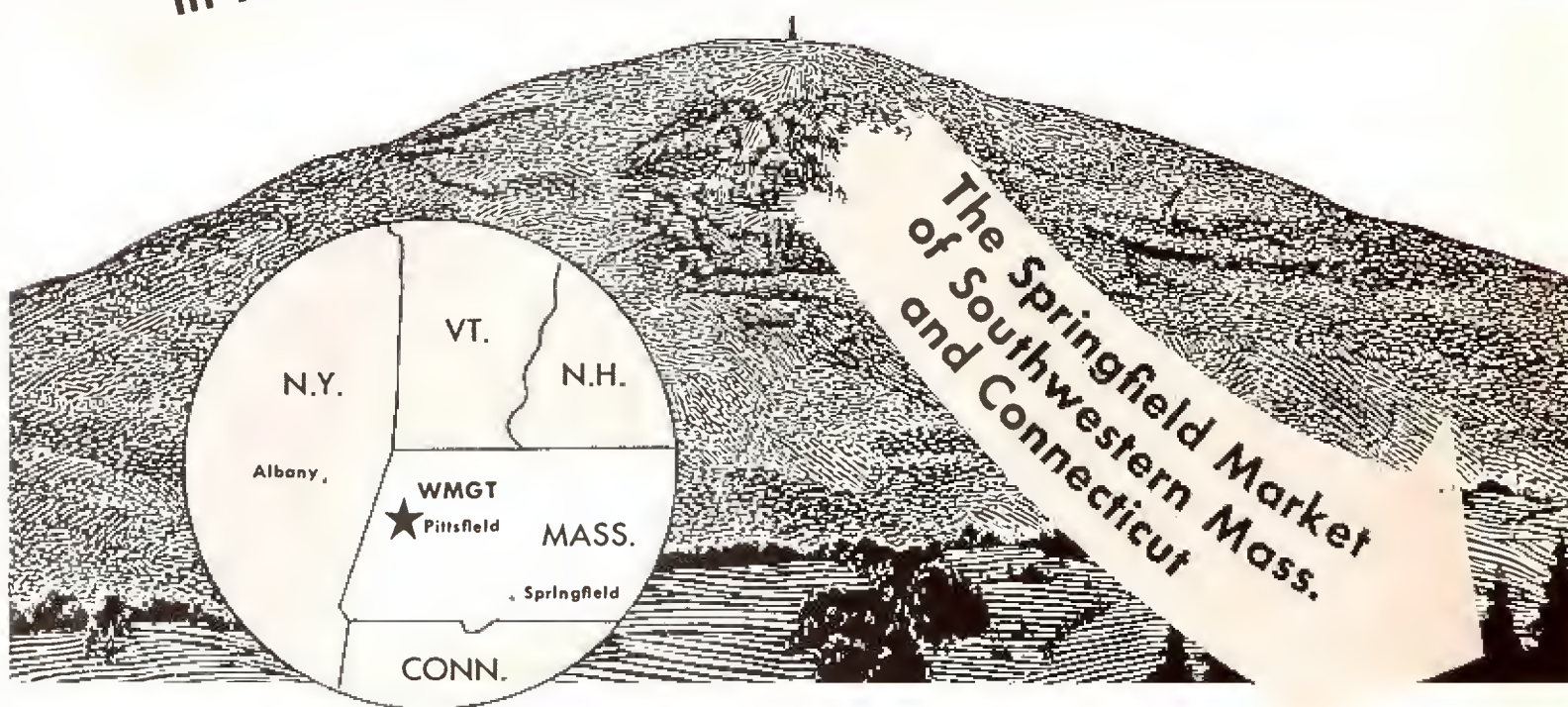


from the **TOP** of Mt. Greylock . . .

look in any direction and you'll  
see plenty of people . . . with  
money to spend

*Albany-Troy-Schenectady  
Capital District Market  
in New York State*

*The Berkshire Market  
of Western Mass.  
Southern Vt. and N.H.*



3 MAJOR MARKETS IN 5 STATES YOU CAN REACH WITH  
**WMGT CHANNEL 19**

**3,700 FEET ABOVE SEA LEVEL**

For the thrifty advertiser looking for a lot of TV coverage for a minimum cost — WMGT is one of the "best buys" in the country. It reaches into five prosperous, well populated states — Massachusetts, Connecticut, New York, New Hampshire and Vermont. Want to reach TV families in Albany, Schenectady, Glens Falls, Pittsfield, Springfield and the more than 250 other communities in this rich and diversified area at low cost? Use WMGT.

**GREYLOCK BROADCASTING CO.**  
8 Bank Row · Pittsfield, Massachusetts  
Represented by THE WALKER COMPANY

**Want to know more?**

**WRITE TODAY FOR MARKET DATA FOLDER**



[illegible]

...the Low-Down on the  
**UPPER OHIO VALLEY!**

Wheels are whirling in the Wheeling, Steubenville market—aptly called "The rich Ruhr Valley of America." This is a major market with an abundance of natural resources and fuel, a plentiful supply of manpower has attracted and continues to attract more big industry.

The industry is diversified, including steel, steel fabricating, chemicals, pottery, glassware, paint, toys, tobacco and textiles.

Smart advertisers have learned the best medium to reach this rich market effectively and at the lowest cost per thousand is WTRF-TV, Wheeling, West Va. Within its coverage area there are 397,000 families consisting of 1,399,800 people, owning 304,778 television sets. The combined annual spendable income of this market is \$1,980,105,000 or an average of \$5,631 per household, \$357 more than the national average.

WTRF-TV operates with 316,000 watts on channel 7, broadcasting 120 hours of programming a week including top NBC and ABC shows, supplemented by local originals of widespread interest. Every Telescope survey made in the Wheeling-Steubenville area has given WTRF-TV a sweeping majority, the latest indicating that 63.5% of the tuned in audience between 12 noon and midnight dialed channel 7.

When planning any television campaign intended to penetrate the major markets of America, remember the "Ruhi Valley of America" and the best medium to reach it—WTRF-TV. For availabilities call Hollingsworth at Bob Ferguson, VP and General Manager, Wheeling 1127.

There are but a few of the national and internationally known enterprises located in the Wheeling SFAubenville Area.

Bloch Bros. Tobacco Co.	Hammond Bag & Paper Co.	National Amalino
Columbia Southern Chemical	Harper Pottery Co.	J. L. Shiel & Sons Terillito
Corp.	Hazl Atlas Glass Corp.	Sylvania Electric Products, I
Continental Foundry & Machine	Wheeling Machine Products Co.	U. S. Stamping Co.

Go Imperial Glass Corp Weirton Steel Co  
Follansbee Steel Corp Kaiser Motors Corp Wheeling Corrugating Co.  
Fostoria Glass Co Louis Marx Toy Co. Wheeling Steel Corp

**WTRF-TV** Channel **7** 316,000 Watts

**WHEELING, WEST VIRGINIA**  
Equipped for network color

100



"The service with the most subscribers"

LARGEST SAMPLING OUTSIDE U. S. CENSUS

SHARE OF AUDIENCE AT A GLANCE  
—for the stations delivering more than  
90% of listening and viewing in all U.S.

Here at your finger tips are 140 markets reported by Pulse during 1954. You see all stations from sign-on to sign-off—as many days as regularly reported for each market. Area defined; total TV and/or Radio Homes; affiliation; reports available. Immediately usable facts! Order today!

Pulse TV/Radio Annual 2 Vols

\$30 complete set, 2 vols.  
Per single book, \$20 each for Subscribers

\$50 complete set, 2 vols. Per single book, \$30 each for Non-subscribers

"One of the most useful references in TV/Radio," users say. Last year the orders necessitated a second printing: Avoid disappointment, delay, by ordering your set now.

This staggering job of tabulation—many thousands of hours of work—puts into single pages cumulative station data for an entire year for each Pulse market.

Just figure the many manpower hours you ordinarily spend digging out similar data for one-time usage!

Order now—just a line or phone call will suffice. You will be billed after delivery.

This month throughout the U.S., 117,000 homes are being interviewed for next month's "U.S. Pulse TV"



RURAL AND URBAN COVERAGE  
PULSE, Inc., 15 West 46th St., New York 36  
Telephone: Judson 6-3316

SPONSOR

Daytime 4 April 1955

TV COMPARAGRAPH OF NETWORK PROGRAMS

Daytime 4 April 1955

SUNDAY		MONDAY		TUESDAY		WEDNESDAY		THURSDAY		FRIDAY		SATURDAY	
ABC	CBS	Go Home	ABC	ABC	Go Home	ABC	Go Home	ABC	Go Home	ABC	Go Home	ABC	Go Home
10:00	10:00	10:00	10:00	10:00	10:00	10:00	10:00	10:00	10:00	10:00	10:00	10:00	10:00
11:00	11:00	11:00	11:00	11:00	11:00	11:00	11:00	11:00	11:00	11:00	11:00	11:00	11:00
12:00	12:00	12:00	12:00	12:00	12:00	12:00	12:00	12:00	12:00	12:00	12:00	12:00	12:00
1:00	1:00	1:00	1:00	1:00	1:00	1:00	1:00	1:00	1:00	1:00	1:00	1:00	1:00
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# WMBV-TV

*Biggest, Most Powerful TV  
in Green Bay Packerland!*

OVER TWICE THE POWER



WAS 110,000 WATTS

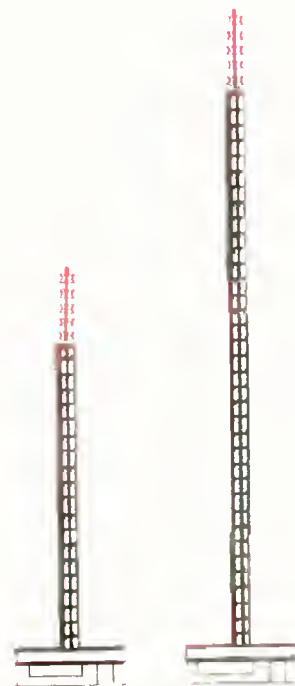


NOW 240,000 WATTS

50% MORE TOWER

WAS 583 FEET

NOW 825 FEET



TWICE



THE STUDIO FACILITIES



COMPLETE Studios and Offices in GREEN BAY and MARINETTE



AFFILIATE

**WMBV-TV** CHANNEL 11

CHERRY & MASON STS., GREEN BAY, WIS.  
RADIO-TELEVISION PARK, MARINETTE, WIS.

Represented Nationally By  
VENARD, RINTOUL & McCONNELL

4 APRIL 1955



**HOOPER - PULSE - ARB**

**agree...**

**KPRC-TV**

**Leads Houston by**

**LANDSLIDE**

**49 out of 50 top Houston shows\* are on KPRC-TV**

KPRC-TV	George Gobel .....	61	KPRC-TV	Buick-Berie Show .....	42	KPRC-TV	Mickey Rooney .....	33
KPRC-TV	Waterfront .....	57	KPRC-TV	Truth or Consequences .....	42	KPRC-TV	People Are Funny .....	32
KPRC-TV	My Little Margie .....	52	KPRC-TV	Circle Theatre .....	41	KPRC-TV	Mr. Peepers .....	32
KPRC-TV	This Is Your Life .....	52	KPRC-TV	I Married Joan .....	41	KPRC-TV	Dinah Shore (Tuesday) .....	32
KPRC-TV	Your Hit Parade .....	52	KPRC-TV	Ramar of the Jungle .....	41	KPRC-TV	Curly Fox and Texas Ruby .....	32
KPRC-TV	You Bet Your Life .....	51	KPRC-TV	Donald O'Connor .....	40	KPRC-TV	Going Hollywood .....	32
KPRC-TV	Dragnet .....	49	KPRC-TV	TV Playhouse .....	39	KPRC-TV	Racket Squad .....	31
KPRC-TV	Fireside Theatre .....	49	KPRC-TV	I Led Three Lives .....	39	KPRC-TV	Badge 714 .....	30
KPRC-TV	Million Dollar Movie .....	49	KPRC-TV	City Detective .....	38	KPRC-TV	Imogene Coca .....	30
KPRC-TV	Roy Rogers .....	46	KPRC-TV	Ellery Queen .....	38	KPRC-TV	News Caravan (Wednesday) .....	29
KPRC-TV	Lux Video Theatre .....	45	KPRC-TV	Dear Phoebe .....	37	KPRC-TV	News Caravan (Thursday) .....	29
KPRC-TV	Comedy Hour .....	44	KPRC-TV	Darts for Dough .....	35	KPRC-TV	Corliss Archer .....	28
KPRC-TV	Ford Theatre .....	44	KPRC-TV	It's a Great Life .....	35	Station B	What's My Line .....	28
KPRC-TV	Producer's Showcase .....	44	KPRC-TV	Houston Wrestling .....	35	KPRC-TV	Eddie Fisher (Wednesday) .....	28
KPRC-TV	Cisco Kid .....	43	KPRC-TV	Annie Oakley .....	35	KPRC-TV	Kit Carson .....	28
KPRC-TV	Life of Riley .....	43	KPRC-TV	Cavalcade of America .....	34	KPRC-TV	News Caravan (Monday) .....	27
KPRC-TV	Robert Montgomery .....	42	KPRC-TV	News Caravan (Tuesday) .....	33			

**\*Hooper January 1955**

**(Pulse — 39 out of 40; ARB — 38 out of 40)**



TV Hooperatings (evenings Sunday through Saturday 6:30 to 10:30 P.M.), show KPRC-TV share of television audience three times greater than Station B, and twice as large as Stations B, C and D combined.

KPRC-TV

66%

STATION  
B

22%

STATION  
C

12%

STATION  
D

0.5%

KPRC-TV

CHANNEL 2  
HOUSTON

JACK HARRIS,  
Vice President and General Manager

Nationally Represented by  
EDWARD PETRY & CO.

FIRST IN TV EXPERIENCE WITH OVER 500 MAN-YEARS





**GOOD** . . . advertising

always pays in the . . . . .

**RICH, GROWING  
NORTH CAROLINA  
MARKET**

**BETTER** . . . coverage

than ever before is yours with

RADIO in the . . . . .

**15-county  
Winston-Salem  
NORTH CAROLINA  
Market**

**BEST** . . . buy morning,

afternoon and evening is

## COPYTOWN

(Continued from page 33)

ent techniques. In addition to Starch, The Schwerin Research Corp. and Gallup and Robinson, Inc., have been active for a number of years.

Horace Schwerin rejects the "field" approach for that which uses an audience invited to the theatre. There, an effort is made to test the *effects* of commercials by a technique aimed at finding out if they actually induce a desire for the product. The belief here is that recall of sales points does not necessarily indicate sales effectiveness. A commercial, in fact, according to Schwerin, can be effective as a sales inducer even if specific sales points do not register strongly. (See SPONSOR, 4 October 1954, "How's your sell rating?") Schwerin, however, also tests memorability.

Gallup and Robinson, like Starch, regards recall figures as significant. However, this firm is concerned with the sales point that is remembered after some lapse of time. It therefore interviews 20 to 24 hours after a broadcast. Interviews are conducted in person, and are combined with pantry checks in an effort to correlate responses with actual purchasing behavior.

There is no indication that copy testing will become more uniform in the near future. Each of the approaches undoubtedly has merit. Wally Knudson, head of tv copy research for BBDO, suggests that copy testing should be weighed with the same caution as ratings: "Each has a definite, useful role to play, but should not be taken as absolute. So long as their functions and limitations are kept in mind, there is no reason why they should not be of great value in helping to improve tv commercials."

To see how the Starch approach works out in practice, SPONSOR examined the results of two tests conducted by the MacManus, John & Adams agency for its client, Dow Chemical.

In test number one (already touched upon), the agency was interested in comparing the effectiveness of current *Medic* Saran-Wrap commercials which utilize an "in limbo" technique—involving just hands and product—against a more conventional kitchen pitch featuring Carol Brooks.

**How it was done:** Because *Medic*

is a film show and is run over the network line with program and commercial already spliced, the agency found it necessary to run special prints of the show over WFGB-TV. Two prints were used for two broadcasts. The first broadcast contained three commercials of the type currently used; the second contained three of the old commercials.

Following each telecast, Starch interviewers asked 200 respondents who had seen the show whether they had seen the commercials, and if so, what they could remember of what was brought out about the product.

When the results were added up, the agency found: "The evidence would seem to indicate that a somewhat higher proportion of the program audience could recall sales points from the *Medic* commercials than from the Carol Brooks commercials."

So far as agency and client are concerned, they are on the right track with the *Medic* approach.

In test number two, Dow compared positions and lengths of commercials in three broadcasts. The agency conclusion is of general interest: "In each case both recall of the commercial and ability to play back sales points is less in the second than in the first commercial (two announcements were used in each test show). This lends further evidence to other information already available on the subject that the closing commercial is in the weakest position except when the following adjacency is an unusually strong program."

In both opening and closing commercials, the agency report states, the loss of sales point recall was greatest with the two-minute (the longest) length."

You don't have to be a network advertiser to use the Altoona facilities. If you have no regular show carried on WFPG-TV, you can place your commercial in a half-hour strip purchased by the Starch organization for testing purposes.

**Problems:** Obviously, there is a factor of abnormal attention involved in the use of an enlisted audience. Responses might be expected to be more than normally positive. This is borne out by the Dow Chemical tests, which reveal that far more people in an enlisted group will recall having seen a commercial and some of its sales points than in a group called at random.

Starch's own experience bears this



out. For some years the Starch organization has offered a national service, of which the Altoona technique is largely an adaptation. Starch interviewers in selected markets across the country call at random immediately after a network show until they find 200 people in their area who have seen it. They then ask the same questions as are asked in Altoona about the commercial.

This is known as the Immediate Recall technique, because all interviews must be completed within one hour after the broadcast. The network interview differs from the Altoona interview in that the person called in the national test has not been informed beforehand.

Other things being equal, it could be assumed that because the Altoona audience is alerted to the test, it will tend to show a much higher percentage of points recalled than the random network audience. Minor sales points, for one thing, are apt to be unduly stressed.

With this Jack Boyle agrees, but he points out that what is important is the *rank order* of the sales points recalled.

A minor point may be remembered beyond normal expectations, but so will a major point. The *relationship* between the points recalled is what counts.

For example: If the normal recall figures for three sales points in a random national test is 60-35-10, figures for an enlisted audience might be 75-50-25. The inflation is 15, but it is constant for all sales points, and you have learned the important thing—which points are getting across most often.

Is this corroborated in actual practice? So far one test has been made to find this out, by Young & Rubicam, for an unnamed client. Tv-radio research head Jim English reports that on the test night the same commercial was run on the network and in Altoona. A standard Starch network survey was employed along with an enlisted survey in Altoona.

Results? According to English there was a close correlation between the network and Altoona figures, except for one minor point which showed up strongly in the Pennsylvania test.

Other problems cited by agency and

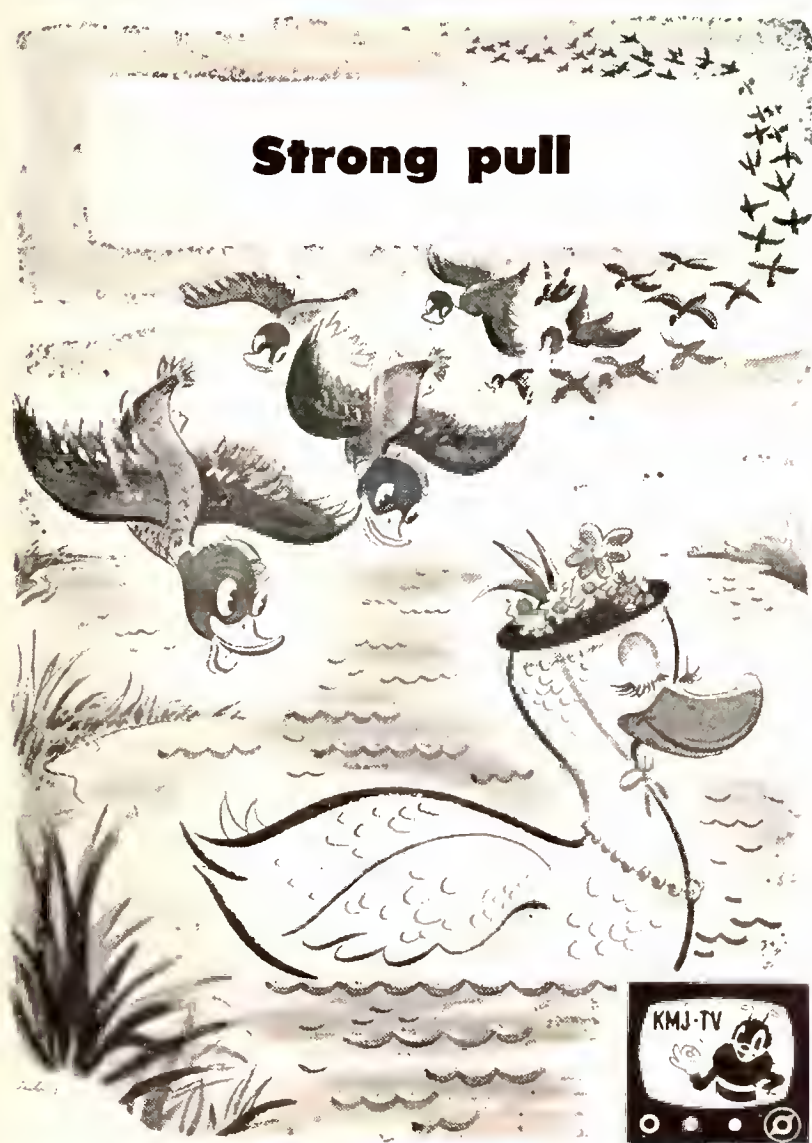
network researchers: (1) Natural program likes and dislikes do not have normal play, since the viewer watches whether she likes the show or not; (2) Behavior during the program is likely to be abnormal because the viewer's attention will be less distractable.

Which points to another problem: does not the show context have an effect on results? Starch's view is that for the purpose of checking relative power of commercials to put across specific ideas, the nature of the show is not crucial where an enlisted audience is concerned.

However, concern with the difficulties of the enlisted audience have led the Starch firm to the development of an interesting variation.

Why not, goes the thinking, slot a rerun of a high-rated network show, like *Dragnet*, say, in a good evening spot and do away with the enlisted audience altogether?

The trick would be to get a rating of 20 or better, which is the Starch estimate for economical operation. Below that rating figure costs mount, and at 10 or below you have to make so many calls to get your base of 200



**Strong pull**

**... keeps viewers tuned to**

**KMJ-TV**

FRESNO, CALIFORNIA • CHANNEL 24

NBC and CBS affiliate

**the San Joaquin Valley's  
FIRST TV station in ...**

**POWER** now 447,000 watts.  
**RECEPTION** Pacific Coast Measurement Bureau Survey (Oct. '54) shows KMJ-TV reception "most satisfactory" in area.  
**RATINGS** KMJ-TV carries 20 out of the 25 top-rated nighttime programs in the Fresno area (ARB report, Oct. '54).  
**COLOR** KMJ-TV was the first local station equipped to transmit network color shows and has presented them on a regularly scheduled basis.

*Paul H. Raymer, National Representative*



who have seen the show, that the survey becomes too costly.

The show, so far as the schedule goes, would be on as a permanent feature; from the audience point of view the only difference would be that rather than one sponsor, it would have many.

Advertisers would then have the chance to test their commercials on a network-character show under normal viewing conditions, but in one market.

How such an arrangement could be worked out is not clear at the moment. It would require either a guarantee of

enough business in advance to warrant purchase of the period by Starch, or underwriting by a group of agencies. Or, the station might slot the show on its own and carry it as a sustainer on those nights when no tests are run.

The present enlisted audience system poses no problems of handling, since the test show is sponsored by the town's leading department store, which is owned by the same man who owns the station, George Gable. Station-owner Gable can yank store-owner Gable's announcement at will.

That something like the rerun idea

may be in George Gable's mind is indicated by his announcement that WFBG-TV is thinking of substituting free Starch testing for merchandising support. The advertiser would have to place a minimum of business.

**Test specifics:** 1. *The interviewer*—She is required to watch the show and the commercials, and to write a description of the commercials. This acts as a check on her and also forces her to watch the pitch closely. She pays special attention to differences between the commercials.

2. *The interview*—the interviewer does not mention the name of the company or product, but questions on the basis of "aided recall." She asks something like:

a. "Do you remember seeing the commercial with the girl in the kitchen?" This cue is agreed on in advance with the client. If there are three separate products sold in essentially the same setting, the cue might actually be the generic name of the product, such as toothpaste, soap, etc. This is where the interviewer's familiarity with the commercials becomes important, for the viewer may respond with quite another cue.

b. If the answer is no, the next question is "why not?" Starch believes it important to know why people do not see commercials, how much is due to talking, leaving the room, lack of interest, or other reasons.

c. If the answer to the first question is "yes," the next query is: "What was brought out (about the product) in the commercial?" Starch says it has found this the most effective question so far in eliciting specific sales points. Note the absence of "like" and "dislike" questions—it is a Starch belief that there is little correlation between whether one likes or dislikes a commercial and its sales effectiveness.

**Pre-testing film:** Cost-conscious agency researchers have already expressed interest in the chance to try out film commercials via a local dry run. For \$100, the advertiser gets the use of an announcer or girl, two cameras and a projector for film inserts. The station will supply a closed-circuit kinescope in addition for \$25 according to Jack Snyder, station managing director.

Cost for a test of one commercial is \$300; this includes time and survey. Surveys are conducted on the

## CHICAGO'S MOST POPULAR MORNING TV SHOW!!



### WGN-TV's "ROMPER ROOM"

From 6:30 A.M. until 12 Noon Monday thru Friday — the top rated show on Chicago television — NETWORK OR LOCAL — is WGN-TV's "Romper Room".\*

It's just one of many WGN-TV programs which tops both local and network competition.

Take a tip from advertisers who know — your best buy is WGN-TV in Chicago.

\*ARB — February, 1955

441 N. Michigan Avenue  
Chicago 11  
Illinois

**WGN-TV**  
**Chicago 9**

For the best radio buy in Chicago, it's WGN—reaching more homes per week than any other Chicago advertising medium.



basis of three commercials per show, though not necessarily of the same advertiser or agency.

One appliance manufacturer is intrigued by an unusual possibility. Why not test the appeal of a new product, he asks, by showing a specially prepared dummy of it in Altoona before it actually goes into production?

An interesting prospect. But what if the commercial drives hordes of panting customers into the stores, only to find bewildered dealers denying they know anything about the product? Could it be that after a few such experiences viewers might come to doubt what they see advertised on tv? ★ ★ ★

## AGING OF CUSTOMERS

(Continued from page 35)

Publishers Association.

Mr. Williams noted the opinion of a major agency executive that persons getting married today, who are accounting for the growth in the American economy, "are not the newspaper readers that we were 20 years ago today."

Mr. Williams said:

"Young married couples represent the future circulation of your newspaper, and if you don't sell them today, you may never sell them. I am not prepared to say whether television has any effect on the decline in the number of daily newspapers per family since 1949. However, there is no doubt that modern life is more complex and there are more things to occupy your readers' time."

We would like to show you the main thing which is occupying Mr. Williams' "readers' time" in 1955. As Mr. Williams said, we are in the "television era."

And Nielsen's 1955 data document the tremendous impact of television on people's time.

Each television family devotes over five hours a day to television viewing.

In each minute of four solid evening hours (from 7 to 11 p.m.) over half the homes are watching television. Think of it! At any given moment from 7 to 11 p.m. more homes are watching television than not watching. No other medium has ever had a clear-cut majority of its potential per average minute for four solid hours, every night of the week, every week of the year.

What about the daytime? In the

# it's the Follow-thru that Counts!



you can count on  
wbns-tv's  
merchandising  
Follow-thru

- Spot Store Checks
- Key Buyer Contacts
- Consumer Surveys
- In-Store Feature Displays
- Trade Mailings
- Bus and Truck Signs

# wbns-tv

**COLUMBUS, OHIO**  
**CHANNEL 10**

CBS-TV NETWORK — Affiliated with Columbus Dispatch and WBNS-AM • General Sales Office: 33 North High St.

**REPRESENTED BY BLAIR TV**



*We are proud and honored to accept Television's Greatest Award!*

**OUR SINCERE THANKS** to the studio production staff of  
"STORIES OF THE CENTURY" and to those stations and sponsors  
whose great confidence and all-out support made this award possible.

MORTON W. SCOTT, *President*  
STUDIO CITY TV PRODUCTIONS, INC.  
(DIVISION OF REPUBLIC PICTURES)



The Academy of Television Arts and Sciences  
BEST WESTERN OR ADVENTURE SERIES OF 1954

**"STORIES OF THE CENTURY"**

A STUDIO CITY TV PRODUCTIONS, INC. PRODUCTION (DIVISION OF REPUBLIC PICTURES)



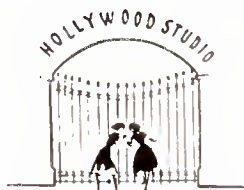


STUDIO CITY TV PRODUCTIONS, INC.  
(A DIVISION OF REPUBLIC PICTURES)  
*announces with pride*

## 2 NEW SERIES

PRODUCED AT REPUBLIC STUDIOS  
IN HOLLYWOOD

### "BEHIND THE SCENES"



TV audiences are going to love Sally Smith and Jill Butler, two small town girls in their riotous attempts to crash Hollywood!

### SAX ROHMER'S

WORLD-FAMOUS

### "ADVENTURES OF FU MANCHU"



The ACME of suspense, intrigue and mystery!

FOR FURTHER INFORMATION CONTACT **HOLLYWOOD TELEVISION SERVICE, INC.**  
1000 Carpenter Ave., North Hollywood, California or any of the following branch offices

AIRPORT 4, N.Y.  
1140 Broadway  
AMany 5 2207

ATLANTA 1, GEORGIA  
63 Walton Street  
CUMar 8 617

BOSTON 16, MASS.  
10 Piedmont Street  
MONcock 6 4788

BUFFALO 2, N.Y.  
55 Pearl Street  
WVJand 2 421

CHARLOTTE 1, N.C.  
727 West 4th Street  
245 3 5122

CHICAGO 1, ILL.  
104 S. Wabash Avenue  
WVester 9 6090

CINCINNATI 14, OHIO  
1632 Central Parkway  
CHar 11 871

CLEVELAND 1, OHIO  
150 High Building  
PRospect 4 0034

DALLAS 8, TEXAS  
1400 Ross Avenue  
RAndolph 4

DENVER 2, COLORADO  
2445 Broadway  
JObb 2 2262

DES MOINES 9, IOWA  
1205 High Street  
DEx Moines 4 2239

DETROIT 11, MICHIGAN  
2211 Cass Avenue  
WOOdward 1 6 113

INDIANAPOLIS 3, INDIANA  
444 N. Indiana Street  
BRussell 5 1474

KANSAS CITY 1, MO.  
215 West 13th Street  
K 2 2200

LOS ANGELES 1, CALIF.  
1820 S. Western Avenue  
R 2 2211

MEMPHIS 2, TENN.  
707 S. Second Street  
M 2 2211

MILWAUKEE 3, WISCONSIN  
103 E. Eighth Street  
M 2 2211

MINNEAPOLIS 3, MINN.  
3104 06 Currie Avenue  
M 2 2211

NEW HAVEN 10, CONN.  
132 Meadow Street  
L 2 2211

NEW ORLEANS 1, LA.  
150 S. Liberty Street  
R 2 2211

NEW YORK 19, N.Y.  
630 North Avenue  
M 2 2211

OKLAHOMA CITY 2, OKLA.  
718 West Grand Ave.  
R 2 2211

OMAHA 9, NEBRASKA  
1514 Davenport Street  
A 2 2211

PHILADELPHIA 7, PA.  
749 N. Clarion  
L 2 2211

PITTSBURGH 29, PA.  
1709 Blvd. of the Arts  
A 2 2211

PORTLAND 4, OREGON  
1816 N.W. Kearney St.  
A 2 2211

ST. LOUIS 3, MO.  
2370 E. Va. Street  
J 2 2211

SALT LAKE CITY 1, UTAH  
211 East First South St.  
S 2 2211

SEATTLE 1, WASHINGTON  
7420 Second Avenue  
E 2 2211

SAN FRANCISCO 1, CALIF.  
11 Golden Gate Avenue  
M 2 2211

TAMPA 1, FLORIDA  
1 S. 8th Street  
R 2 2211

WASHINGTON 1, D.C.  
2 3 1/2 Street N.W.  
R 2 2211



daylight hours (those hours in which the newspapers claim women are too busy to watch television) viewing per average minute ranges from 15 per 100 television homes to 25 per 100. That's *per average minute*. The actual audience available to an advertiser who schedules a series of announcements dispersed through the television schedule is, of course, far larger.

Furthermore, programs repeated through a broadcast cycle accumulate a net unduplicated audience far greater than that indicated by any per telecast rating. For example, advertisers sponsoring daytime strip programs, reach in a month's time a net unduplicated audience of about two homes out of every five.

Television (with its ability to *show* by actual demonstration and *tell* by the power of the spoken word) enjoys more than a sales impact advantage over print. For television, unlike newspapers, has its great audience strength in the younger housewife groups.

For example, the younger families are "the first by whom the new is tried . . . not the last to cast the old aside." At a time when 67% of the

U.S. homes have tv, 85% of the households where the housewife is 35 or under are equipped with television. Among the grandmother homes, where the housewives are 55 or over, television's penetration is now about 50%. The very set ownership pattern of television indicates its young family bias.

But more important, to a saturated television market where about 90% of all homes have television, is the fact that in the younger housewife *television homes* there is more than 60% Monday-through-Friday daytime tv viewing than among the grandmothers. A daytime program like the *Home* show gets over twice as much viewing among housewives under 35 than among housewives over 55. These younger housewives, with their larger families, their children to clothe, their expanding needs, their less rigid buying habits—are the key to the growth of the American economy. Relatively neglected by newspapers, they are the heart, the solid core of television's circulation.

This indicates some of the reasons why television has had a serious adverse effect on newspaper reading. The

*New York Times* internal house organ reports a survey in two matched Southern cities, one without television, the other with good television signals from four different channels. The average newspaper reading time per family in the non-television city is one hour 58 minutes. In the television city, the newspaper reading time is 55 minutes per family. Television has reduced newspaper reading by more than 50% per family.

No local advertiser, who has been relying upon newspapers, can overlook such a tremendous impact.

While we are convinced that any advertiser, who knows his problems much better than we must find his own answer to the use of television, we would like to make one specific suggestion we've already made to some key department stores in various major markets.

We call it the "store window concept."

Department stores spend far more money on their window displays than they do in the "display window" of each television home, namely the set itself. A department store can finance a saturation schedule of daytime announcements by doubling the cost of window display.

Why not use each of the store windows as a series of 20-second daytime announcements with an off-camera voice to describe the merchandise in the "window." The window display promotes what the store wants to promote. It promotes it when the store wants to promote it. It conveys the personality, the true feeling of the store. The department store window investment attracts "X" traffic and delivers "Y" sales impact. Putting the department store window on television increases its audience by thousands of percent and multiplies its sales impact manyfold.

If the window is a good investment to begin with (and we are sure it is), then multiplying manyfold the audience and the impact of the window is still a better investment.

This is a thematic campaign, with storewide promotion as well as specific line promotion values. Scheduled between programs or within local programs, the 20-second window display is a program in itself. It can be identified by a special musical note or a unique sound to alert the viewing housewife to the "window." It can create the habit of viewing expectancy.

**THE MOST POWERFUL TV STATION IN NORTH AMERICA!**

**You Can SERVE... SELL and PROFIT Well**

**on CKLW-TV's**

**MILLION DOLLAR**

**MOVIES**

**YOUR AUDIENCE**  
**WILL SEE...**

The Finest collection of First Run Movies ever scheduled in the Detroit Market.

**YOUR CLIENT**  
**WILL PROFIT WITH...**

Six participating film commercials per week in a repeated First Run Movie Schedule in high rated premium time.

**YOUR COMMERCIALS**  
**SELL TO AN ESTABLISHED AUDIENCE...**

Based on current performances First Run Movies repeated four times weekly have produced a cumulative ARB Rating of 50.1 . . . 600,000 TV homes with an average of 2.5 viewers per set at a cost of 76c per thousand viewers.

It all adds up to a million dollar bargain so write, wire or phone your Adam J. Young Representative or

**CKLW-TV channel 9, Detroit**

*J. E. Campbell President*



It can induce housewives to shop "television" ads as she is thought to "shop" newspaper ads. It's a natural for television.

Dispersing their "windows" throughout the broadcast day on a saturation basis can deliver a not unduplicated audience of tremendous proportions and a sales impact rivalled only by that of the window itself.

We mention this idea, not as the complete answer to a department store's dream, but merely to illustrate the tremendous untapped potential of the greatest sales medium in the nation.

This is only one of many ways in which department stores can stay young. In any event, it requires dispensing with some of the newspapers' geriatric pills and the ancient habits that dictate taking them to the exclusion of more effective remedies now at the disposal of department stores. Today's miracle medicine is compounded from television's "fountain of youth." ★ ★ ★

## U. S. STEEL

(Continued from page 39)

with Sales and Market Development and Advertising Departments.

**Why product-sell?** Why go in for selling on a p.r. show in the first place? Particularly when the company is not basically in the consumer business? Reasons:

1. The first real competition since 1940 began to appear in 1953. A need was felt to improve U.S. Steel's competitive position, despite its outstanding lead with better than 35,000,000 ingot tons production and \$3,860,000,000 sales in 1953.

2. A \$2 million plus tv operation is tough to justify on a public relations basis alone.

Tv's power to create product interest is evidenced in the following responses to typical U.S. Steel commercials.

- One commercial on U.S. Steel Gunnison Homes pulled 59,000 mail inquiries.
- A March offer of a how-to booklet on Universal Atlas (a subsidiary) home cement pulled over 130,000 requests.
- Over 8,000 inquiries were received after one pitch on steel swimming pools.
- A Cyclone Fence commercial pulled more than 7,000 inquiries; it was possible to trace at least 7% of these to

ultimate sales.

• A stainless steel tableware commercial produced immediate response through customer calls on department stores. Typical was one salesgirl's report in a Pittsburgh store that at least 25 persons had asked to see the patterns shown on the program.

Actually, direct sales are seldom sought. The primary aims are: (1) to stimulate consumer interest in steel products; (2) to create good will for the manufacturers of steel goods and appliances.

This is more clearly seen in the spec-

tacularly successful Operation Snowflake, a pre-Christmas campaign designed to help major appliance manufacturers sell during the slow season. Theme of the campaign was "Make it a White Christmas . . . give her a major appliance." Symbol was a snowflake.

Three commercials were featured on the *United States Steel Hour* and during the alternate-week *Elgin Hour*. (The *Elgin Hour* is an hour-long dramatic show designed by ABC as a companion piece for the U.S. Steel program; the sponsors have a reciprocal

## EXTRA SALES & COVERAGE NO EXTRA COST on KXLY-TV!

Advertisers using KXLY-TV's BIG Parade of Products promotion not only experience gratifying sales gains in the immediate Spokane Market but enjoy BONUS sales in far outlying areas, due to KXLY-TV's tremendous TV coverage. Read what W. S. Bingham of Kelley-Clarke Food Brokers says about his principle

"We received excellent cooperation from the jobbers and also the retailers and we consider your "Parade of Products" promotion on Walla Walla Asparagus to have been successful from every angle.

Walla Walla Canning Company also informs me they showed an increase, as well, in the Lewiston-Clarkston Area, The Idaho Panhandle, and even in Western Montana. There is no question in our minds but that the "Parade of Products" on this item gave a real impact to the whole area."

(signed)  
W. S. Bingham  
Kelley-Clarke Company

Available at a discount  
when purchased in conjunction  
with the XL network.

SPokane

**KXLY-TV**

WASHINGTON

**RICHARD E. JONES**  
vice pres. & gen. mgr.

Rep. - **EVERY-KNODEL**  
Moore & Lund: Seattle, Portland



*Tillie Vision*  
IN THE LAND OF  
MILK AND ~~H~~<sup>M</sup>ONEY



THE ONLY CBS PROGRAMMING AVAILABLE TO A MILLION NICE PEOPLE!  
From 7 A.M. to 1 A.M.  
*Yep! Bigger'n Baltimore!*



HAYDN R. EVANS, Gen. Mgr. • WEED TV, Rep.

**NOW**  
YOUR BEST  
**K BET**  
CHANNEL  
**10 IN TV**  
**SACRAMENTO**

The only VHF station in Sacramento. NOW . . . full coverage in the rich Sacramento and San Joaquin Valleys of California. 316 KW ERP. 2500 feet antenna elevation.

More than 300,000 receivers in A and B coverage.

REPRESENTED NATIONALLY BY  
**H-R TELEVISION, INC.**  
NEW YORK CHICAGO HOLLYWOOD  
SAN FRANCISCO DALLAS  
ATLANTA HOUSTON



arrangement which allows each to air one commercial on the other's show.) A consumer magazine and dealer journals were also employed. To get dealer backing, U.S. Steel prepared 100,000 display kits, three open-end tv film commercials, 4,500 letters to utilities and media and a wide-scale publicity barrage.

Operation Snowflake caught on, resulting in an ad outlay by appliance manufacturers, distributors and dealers estimated at about \$6 million. Total U.S. Steel expenditure was \$100,000. Top manufacturers joined in, among them Westinghouse, Frigidaire, Kelvinator, General Electric, du Pont, Easy Washing Machine Co., Sears, Roebuck & Co. Westinghouse yanked *Studio One* tv commercials in favor of new ones tying in with the campaign. Sears provided radio and tv announcements for use by its stores in 600 cities. Consolidated Edison of New York tied in its tv shows. In Albany, WROW-TV-AM ran its own Snowflake operation, and stimulated a considerable amount of local appliance dealer ad participation.

A second promotion is running this month and next. It is known as "Operation Wife-Saver." Theme: "Make it a Wife-Saver, Make it an All-Steel Kitchen." Some 150 manufacturers of appliances, steel cabinets, sinks and housewares are expected to participate.

U.S. Steel's sales network is mammoth in scope, touching practically every manufacturing industry in the country. Well-disposed industrial customers are vital to its continued leadership. ABC President Robert Kintner explains that U.S. Steel invites leading officials of top companies throughout the country to visit the studio and watch the production. Often these are not necessarily direct customers, but important individuals in their communities. This Kintner considers a valuable way for a user of television to win friends in the business community.

Kintner also stresses the importance of the company's district p.r. offices' efforts to merchandise the show to industry in their areas.

Goodwill among industrial users is also responsible, in part, for commercials that have no direct consumer bearing at all. For example, a recent commercial showed a U.S. Steel casing being used for oil well drilling. One aim was to make a good impression on the oil industry by highlighting its

contribution to the welfare of the U.S.

But this commercial also worked on the consumer: it gave him an insight into the company as a supplier of industry. The cement commercial cited earlier did more than sell cement, explains BBDO's Carol Newton. It created a feeling that U.S. Steel is making a social and economic contribution. This, the agency believes, can only contribute to a favorable attitude toward the company.

The same thing applies to the effort to make the viewer conscious of the U.S. Steel trademark. Drive home the idea of quality and you have done much to create a feeling of goodwill about a company, is the belief. In addition, there are obvious commercial advantages to a popular belief in the superiority of the product.

Thus, even the so-called commercial messages have a p.r. intent. The fact is, there can be no real separation, U.S. Steel believes, between selling as such and public relations. They are complementary facets of the same promotional efforts.

**Mary Kay and Johnny:** Product pitchmen are Mary Kay and Johnny, a couple carefully chosen to typify comfortable suburbia. Young and attractive, they serve to relate the great corporation to the every-day life of the ordinary American family.

As one company spokesman says: "They are not exactly the kind of people you would ordinarily associate with U.S. Steel — not big business types, that is."

Like the p.r. messages of George Hicks, the Mary Kay and Johnny commercials are notable for their softness. U.S. Steel shies away from hard sell as an abomination. Effectiveness of the soft, informational approach in getting across sales points is revealed by the mail pull figures quoted earlier.

**Measuring p.r. effect:** Effectiveness of product talk may sometimes be measurable, but how do you evaluate the work of the more basic public relations commercials? MacDonald draws a composite picture from the following sources:

- Public opinion surveys — twice a year the company receives survey reports on mass attitudes towards U.S. Steel and other major companies, along with information on how people feel about big business in general. These surveys are based on 10,000 interviews.





## **WJAR-TV** made this sale!

In less than a year, Winston became one of the top-selling cigarettes in New England! Local spots on WJAR-TV played an important part — and continue to play it — in the record-breaking sales climb of this new filter cigarette.

Local TV is your best buy for sales in a hurry — and repeat sales in the long run. WJAR-TV programs are live, local shows than any other TV channel in New England. It pays to make the sale on WJAR-TV!



Client: R. J. Reynolds Tobacco Co. (Winston Cigarettes)  
Agency: William Esty, New York City

**Powerful 10**  
Providence,  
Rhode Island







Advertisers find attentive, receptive listeners—and more of them—when they swing their schedules to KMBC-TV, Kansas City's most powerful TV station. Serving the Heart of America from a 1,079-foot tower (above average terrain) with a 316,000-watt RCA color-equipped transmitter, the Channel 9 signal goes farther, remains clearer and holds more audience than any other Kansas City television facility. For the facts about the Heart of America's best TV buy, see your Free & Peters Colonel.



Primary CBS-TV Basic Affiliate  
and in Radio, it's **KMBC of** Kansas City  
**KFRM** for the State of Kansas

## Now it costs less to sell MINNEAPOLIS ST. PAUL

Maximum power at minimum  
cost — choice availabilities.

ASK  
H - R

316,000  
watts on  
Channel 9



• Reports from the 14 p.r. district offices—immediately following a show, each office conducts a swift telephone survey and relays results on attitudes toward the program and commercials to New York. Special sectional surveys are undertaken from time to time.

• Copy-testing — reveals how well public relations messages get through to the viewer. A recent test by Daniel Starch and Staff showed that 57.3% of those who saw the program were able to play back specific points made in the p.r. commercial, a surprisingly high percentage in view of the rather abstract character of such pitches.

• Newspaper and magazine editorials—these are watched closely as opinion barometers.

• Mail from the public.

• Reactions to speeches by company officials—such talks have become an important part of U.S. Steel's over-all p.r. program.

• Salesmen—their reports are valuable for assessing attitudes in industries served by U.S. Steel.

An important source is the great "U.S. Steel family" itself, composed of 272,000 employees and 280,000 stockholders. The management group alone amounts to 24,000! Keeping these company groups informed of p.r. efforts is a big job in itself, as is checking their opinions and attitudes. Among them, the tv show appears to be popular and well thought of as a promotional instrument. There is evidence, too, that employee attitudes toward the company have been positively influenced by the program.

**P.r. aims:** What is it that U.S. Steel is really trying to achieve through tv? Why is good will so important anyway?

Says MacDonald: "Our Corporation does not seek this good will only to satisfy the natural human yearning to be popular. It is rather a matter of dollars and cents economics in greater acceptance of our products by customers and a more favorable attitude toward our policies on the part of the public and its representatives in municipal, state and Federal governments."

In the final analysis, he believes, the future of a great corporation depends on public support.

This reliance stems from the simple fact of being number one in its field. U.S. Steel is also synonymous with big business. For these reasons whatever

the corporation does is of interest to the country at large. Since it deals in the basic material of our industrial life, for example, a price change has repercussion throughout the economy; a steel strike causes a national shudder.

Theory behind the U.S. Steel tv approach is that the more the viewer knows about the company, the more likely he is to develop a favorable attitude toward the firm. This was the original reason for selecting war reporter George Hicks back in 1945 as p.r. spokesman. A Hicks pitch has the character of reportage, is solid on information, light on self-praise.

Through visits to various plants, research facilities and associated industries using steel, the viewer will, it is hoped, come to think of U.S. Steel as:

- A progressive, pioneering company;
- A vital link in the industrial complex;
- A company that practices enlightened labor relations;
- A socially responsible member of the community;
- A company that is performing a major economic service at a reasonable rate of profit.

Directly or indirectly, the Hicks commercials touch upon all these areas.

Obviously, you cannot shape public opinion overnight, which is why the p.r. program is geared for the long pull. And the major medium will continue to be television.

**Drama as p.r. vehicle:** Years ago Bruce Barton told U.S. Steel: "You are being advertised whether you like it or not, because people talk about you. The only channel to the public which you can control is the one you pay for."

The channel was first network radio, now network television; the program type in both cases, drama. Drama offers (1) a vehicle with an appropriate character or tone; (2) proven ability to gather a large audience at reasonable cost; (3) variety of content for appeal to many groups over a period of time; (4) fairly stable and controllable production costs.

In the Theatre Guild, the company latched on to a distinguished Broadway background; in Alex Segal it has one of tv's top directors.

So far, *The United States Steel Hour* has won more awards than any other dramatic program; it recently copped an "Emmy." Opposite Red








**100 KW**  
APRIL 1955

**FULL POWER**

**300%**  
INCREASED SIGNAL in  
area previously served

**89%**  
GREATER AREA (UV/M)

**COLUMBUS GEORGIA**

**4**   
**WRBL-TV**  
Call Hollingbery Co.

THE SPOTLIGHT'S ON  
**WEHT**   
IN THE  
EVANSVILLE MARKET

**FIRST—**  
**Anyway you**  
**figure it!**

CBS-TV  
Unduplicated  
coverage really pays  
off in the Evansville,  
Indiana Tri-State—per February  
ARB—And with a realistic cost per  
thousand, you can't go wrong!—In-  
terconnected with network color.  
REPRESENTED

Nationally by  
**MEEKER TV, Inc.**

Regionally by  
**ADAM YOUNG**  
St. Louis, Mo.

**WEHT** Channel 50

## VIRGINIA DARE

(Continued from page 31)

theme. On radio it could be utilized to carry the new copy platform while reminding the listener that it was an old and well-established product.

6. *Other success stories.* Hard hitting spot radio campaigns had proved resultful for other advertisers, some of them wine producers.

The essence of "full-strength radio" is frequency, the theory that there is a better chance of selling through many impressions than a very few, no matter how *impactful* the latter. Garrett would rather have 80 to 100 radio announcements per week going for it than four or five marginal time tv announcements.

Emphasis on great frequency stems in part from the belief that the consumer does not retain an ad impression very long. The agency is impressed with a study of advertising forgetfulness by Burt & Dobell. It shows that as much as 52% of all advertising is forgotten after one day.

**Market saturation:** Where once 15-20 radio announcements per week were considered a lot, says agency media director Roger Bumstead, today it takes a minimum of 35 to approach saturation. This is the number he uses in setting a market budget. He starts with a figure derived from the announcement costs of the four network stations and multiplies by 35. This gives him the theoretical minimum frequency and the budget needed for that market.

In buying, however, efforts are made to increase the weekly number of announcements far beyond the theoretical minimum. This is through purchase of cheaper time on independent stations and bulk package deals.

The result is that the average frequency per market is somewhere between 70 and 100 announcements weekly.

Garrett prefers the 5,000 watt to the 50kw powerhouse, for its distribution is basically urban.

Independents outnumber network stations on the Garrett list. Reasons are: scarcity of the one-minute period on the network stations; often the network station provides more coverage than the company needs, it being the power station most of the time; costs are usually more favorable on the independents.

Some networks stations are used,

when they program much like independents and thus have good one-minute periods and local personalities.

How this approach pays off audience-wise is illustrated by an agency analysis of the 1954 campaign in one of the major markets. A comparison was made between what was offered by tv and radio for the same dollar volume. In the study one network and three independent stations were used. The agency found that on a weekly basis radio was delivering seven-and-a-half times more impressions than tv.

It was possible to purchase 105 radio announcements on these stations for the cost of four tv announcements. Pulse showed an average in-home rating per announcement for the radio stations concerned of 2.5. (This does not include out-of-home audiences.)

Garrett advertises every day of the week, including Sunday, and goes after a wide audience. Since men have traditionally been the heavy wine drinkers and purchasers, the radio schedule tries to include male-appeal shows, such as sport and news. But heaviest percentage of announcements are probably found in the wake-up period which gives both male and female coverage.

Garrett also likes participation in personality shows, leans toward known disk jockeys. The availability requests specifically ask for "mixed audience times," and "also . . . women's audience availabilities," because of the increasing female consumption of the beverage. Women have become as important as men in the wine picture during recent years.

The agency sends a mimeographed request for availabilities to reps. It is very specific about a number of points, among them package deals. It asks the rep to "offer all PACKAGE PLANS," "offer floating announcement plans," "show special rates (with frequency) on news or special participation shows."

Bumstead wants his availabilities submitted on the program schedule on other than the usual typed sheet or printed form submitted by reps. "From it we can easily see the station's overall programming structure, can mark down ratings and know at one quick glance whether availabilities have been submitted in all time periods requested."

Because of belief in the value of the local personality tie-in, the agency asks that the station announcer or person-



ality on the participation show introduce or sign off every announcement—only e.t.s. are used for the body of the commercial. Openings and closings are provided by the agency. A typical introduction: "And now we present the smooth tones of a lady who knows about wine—Miss Virginia Dare." A typical closing: "Remember, when you want a smooth wine—ask for Virginia Dare wine." Local ad libs are encouraged.

**Merchandising:** Garrett has been successful in getting merchandising support from 99% of the stations on its list. This includes (1) calls on the wholesaler, (2) post cards to liquor stores, taverns and bars, grocery stores, drug stores, in addition to personal calls by station men, (3) station publicity, (4) window and lobby displays (5) air announcements.

An idea of the extent of station merchandising cooperation is evident from the number of post cards mailed by the stations to announce the 1954 fall campaign—almost 75,000.

Ad manager Kalberer is under no illusions about the value of such post card campaigns, fearing that in many cases the mailed material lands in the waste basket. Still, it has some value, he feels. But the most valuable form of merchandising, he finds, is the personal call on the key dealers in an area.

The company tries to keep merchandising from influencing its choice of stations. For this reason serious merchandising requests are delayed until after time purchasing is completed.

"But," says Bumstead, "it is not merchandising that we buy. We are in the advertising business. We buy

station and audience. Stations should concentrate on selling the medium. It is a good one."

**Selling the salesman:** How do you sell radio to the salesman after they've seen tv? Garrett pulled out of radio in 1949 because of the feeling that its jingle had just about worn itself out. Till 1952, newspapers were the medium, then glamorous tv, which did indeed excite the salesman.

At a national meeting in New York, Dave Mahoney, agency president and Garrett account executive, presented the case for going back to radio to the sales organization. The pitch was simply that to do an ad job in today's competitive situation required great frequency. The tv campaign was alright as far as it went, but more was necessary. Instead of four, five, or six announcements per week, a market was going to be bombarded by 70 to 100. The radio campaign, in short, was presented *positively*, as an intensification of the firm's promotion.

**Copy approach:** Though it still uses the original melody in its jingle, the company has varied the lyrics to suit the needs of a swiftly changing market. Today's emphasis is on two copy points:

- "smoother"
- "no extra sugar sweetening"

Behind this stress is a shift in wine taste and the opening of a vast new consumer market since World War II.

The most popular wines today are sweet—a trend developed by the kosher houses, Mogen David and Manischewitz being outstanding examples. (Both are heavy air users. Manischewitz puts about 90% of its ad budget into spot radio (about 200 stations) and tv; Mogen David sponsors *Dollar a Second* on 116 ABC-TV stations.)

Formerly, Virginia Dare was considered in the very sweet category. With the rise of the kosher wines, it now falls between the sweet and dry, but more on the sweet side. The market the company aims for is the one developed by the kosher wines. Virginia Dare's product advantage, says the company, lies in the absence of extra sugar sweetening, the sugar in its wine coming from the natural grape.

The rise of sweet wine in public favor has paralleled a spread in the range of wine-consumer composition. Wine is today in the transitional stage



## CHECK THESE FACTS

### TELEVISION in CHATTANOOGA, TENNESSEE

is



105,200 WATTS

INTERCONNECTED

NBC • CBS • ABC • DuMONT



### TELEPULSE

DECEMBER 1-7, 1954

Share of Audience

	12 to 6 p.m.	6-12 p.m.
Monday-Friday	84✓	87✓
Saturday	91✓	84✓
Sunday	87✓	84✓



### 132,219 SETS

to Jan. 28

Based on A. C. Nielsen, 1953  
Plus RETMA to Date

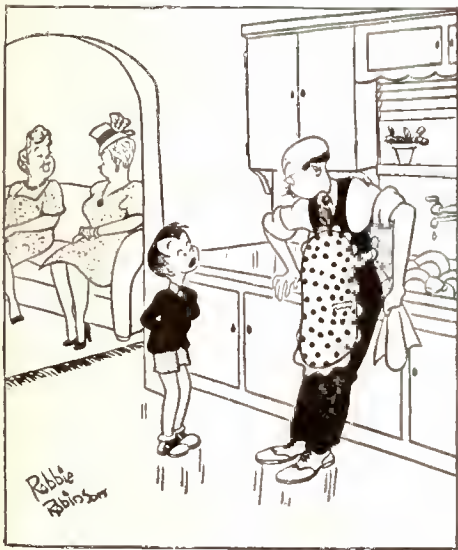


### FULL-TIME OPERATION

From 7 a.m. ("Today")  
until Midnight

HAROLD (Hap) ANDERSON, Manager  
CARTER M. PARHAM, President

CONTACT



"Didn't Mom tell you she heard KRIZ Phoenix advertising an electric dishwasher?"



beer went through a few years ago. It is making its way out of the cafe, restaurant and bar into the home, drug store and super market.

As many women drink wine today as men, research figures show. And the highest proportion of wine drinkers is to be found in the young adult range, the company discovered. As might be expected with the increase in home consumption, the super market share of distribution has been growing, to where it is now over 25% of the total.

Wine, in short, is becoming more and more a commonly used beverage, drunk by more members of the family and in more situations than in former years. The fact remains, though, that wine is still associated with holidays and entertaining to a considerable degree. Which is why the sales peaks remain Christmas, New Years, Thanksgiving, Easter.

The growing family use of wine is reflected in the Virginia Dare copy switch from the well-tried opening "Say it again" to "Serve it again," which suggests use in the home.

The famous jingle may be with us for a considerable period, for Garrett has concluded that dollar for dollar spot radio is its most productive buy.

## TREWAX

(Continued from page 42)

From its 40% distribution in Southern California in 1952, Trewax has expanded, with the help of radio, to a 95% distribution in that area and 70% in the rest of California. Trade advertising and *Sunset* helped build 40 to 50% distribution in Oregon and Washington. During 1955, according to Bob Andrews of KBIG, Trewax expects to expand throughout the rest of the Far West, and by 1956, to go national. If radio continues to prove successful, says a company spokesman, stations all over the country may be carrying Trewax commercials in the not-too-distant future.

Trewax' birth in 1949 came when Harry Fox, a former door-to-door floor polisher salesman, developed a new floor-waxing product containing exceptional amounts of the chief hardening and brightening agent in floor wax, carnuba. Most waxes contain only 3 to 5% of this hardest of waxes, but Trewax is made up of over 50% carnuba wax. (This ingredient comes from the Brazilian carnuba palm tree, hence the name "Trewax.")

Because of Trewax' superior quality (an application is supposed to last about six times as long as other waxes) and its admittedly high price, Fox dubbed his product "the Cadillac of floor waxes." This phrase is used in the radio commercials, in which the quality of the product is emphasized.

At first, Trewax was cooked up in batches on their kitchen stove by Fox and his wife. Fox then sold it to housewives door to door. But when housewives began asking local hardware dealers for the product, the dealers persuaded Fox to go into regular production of Trewax. So in 1950, Fox set up a small factory in Culver City.

As business expanded, Fox appointed his son, Jerry Fox, vice president, and his son-in-law, Jay Reitsen, sales manager.

With the burgeoning of sales volume into six figures, production needs also expanded and the little factory became too small. As of 1 February 1955, Trewax moved into new and larger (20,000-square-foot) factory quarters, with quadruple its previous facilities; this will help satisfy the upped product demand which radio is helping to create.

From the outset, Trewax advertising has been handled by account executive Jon Ross, who joined the Hunter-Will-

hite Advertising Agency in Hollywood as of 1 February. He will continue as Trewax account executive, working directly with Harry Fox in formulating ad plans.

Fox' theory—that a quality product will sell despite a necessarily higher price—has borne fruit. In its advertising, no effort is made to hide Trewax' higher cost or the greater effort needed for application. Trewax price, \$1.79 per pound for the paste form, is two or two-and-a-half times as much as that of competitive waxes. Trewax is sold as a liquid paste or colored paste for colored surfaces. It has distribution only in paint, hardware, department and floor-covering stores because it is feared that mass-sales outlets, such as supermarkets and five-and-tens, would soon break down the present price structure. This structure

★ ★ ★ ★ ★ ★ ★ ★  
 "The American broadcast system, along with its human faults, has been primarily responsible for the greatest cultural revolution in modern times. Through broadcasting, and its allied fields, great classical music has been made universally and consistently accessible to everyone in our Nation."  
 ROBERT E. LEE  
 Commissioner

Federal Communications Comm.  
 ★ ★ ★ ★ ★ ★ ★ ★  
 gives dealers the 40% mark-up and sales incentive which Trewax deems so valuable.

After (1) personal calls on dealers, (2) the attractions of the big-mark-up (3) offers of window streamers and other in-store display material, had secured good distribution for Trewax in Southern California—considering the limitations of its approach—the company found in the summer of 1954 that dealer stocks were moving off the shelves very sluggishly.

Harry Fox and Jon Ross decided to run a 30-day test on a Los Angeles independent music-and-news station, KBIG. At the beginning of August 1954, they launched a schedule of about 100 announcements to run within the month.

Results were quickly apparent. Previously dealers seldom reordered the product without personal salesman contact. But after the radio announcements were launched, orders came pouring in. Another factor pointing to the effectiveness of the radio advertising: orders came from faraway places outside Los Angeles County. Previously, the small towns had been overlooked.



In September 1954, Trewax signed a 1,000-time master contract with KBIG (to be used within one year). The announcements vary in length—minutes, 30-seconds, 10-seconds—are both live and transcribed. They are heard seven days a week.

The minute commercials go into daytime disk jockey shows with heavy audiences among housewives, are delivered live by the d.j.'s themselves, such as KBIG's Stu Wilson and Larry Berrill. The copy emphasizes Trewax' quality, stresses the exceptional amount of expensive caruba wax (which wholesales at \$1.10 per pound) present in the product and the results it makes possible. It also points out that Trewax' quality requires that it cost considerably more than other brands, but cites reasons why "the Cadillac of floor waxes" is worth it.

Trewax feels that one reason radio has paid off so well is that it has enabled them to reach the housewife while she is doing her chores in the daytime, when she is best geared to hear about a product that might lighten her work-load.

The 10-second plugs are scheduled during the main traffic hours to reach the dealer in his auto as he is commuting to and from his place of business, in order to let him know that Trewax is in there pitching.

As of 1 February 1955, Trewax launched a similar schedule of announcements on KSFO, San Francisco, another music-and-news independent. This represents Trewax first consumer advertising in Northern California. If results are as good as those in Southern California (by the end of 1954, two-and-a-half times more dealers there were stocking Trewax than in 1953), it is likely that Trewax radio use will be greatly expanded.

Trewax has no local competitors in California, but S. C. Johnson and Beacon are among the national companies distributing and advertising their wax products there. S. C. Johnson is a lavish user of network television, currently bankrolls *Robert Montgomery Presents*, NBC TV, *Red Skelton*, CBS TV, both on alternate weeks, plus a segment of Robert Q. Lewis' afternoon show on CBS TV. Beacon's advertising runs largely in newspapers and magazines with some spot radio.

Harry Fox takes a practical view of competition: "As long as we know we're increasing, that's all that counts!" ★★★

## ROUND-UP

(Continued from page 59)

WFMQ, Hartford, has a unique sponsor for some of its announcements. The product is a Geiger counter being sold by the Springfield, Mass. Sound Company. These commercials for uranium hunters are believed to be among the first of their kind in the country.

The largest Mercury agency in the world is competing with itself on television. This paradoxical situation occurs Saturday evening when the Cole-Finder Mercury dealer sponsors simultaneous film shows on Chicago's WBKB and WGN-TV.

One film show runs for an hour, and the other for half an hour. Irwin Cole, young head-man of the agency, states that the duel sponsoring is an experiment to determine which length of show pulls better. He indicated that even if one of the shows outdraws the other they may both be retained since they each reach a different audience.

The Cole-Finder agency has substantial stakes in Chicago tv. They also sponsor *Life of Riley* Tuesday nights, *Boston Blackie* Thursday nights and *Inner Sanctum* Friday nights; all on WGN-TV. In addition, the agency gives away one Mercury a week on the *This Is Your Life* show on NBC TV.

Nine of the top 12 places in the recent Milky Way Gold Star Awards went to juvenile television stars, announced Mars Candy Co. who sponsors the annual survey. More than 12,000 members of the press and the entertainment world were canvassed in the third year of selections. The awards take the form of 14-karat gold stars, and are traditionally presented on leading tv and radio shows.

Ricky Nelson of the ABC TV and Radio *Ozzie and Harriet* show and Brandon de Wilde who appeared in the *Diamond Jubilee of Light* production each won their third consecutive awards.

(Please turn to page 101)

**you're right  
on *cue*!**

No need to fluff your lines. There's only one CUE to follow when your stage is set in Akron. Why, they love us in our own home town (see our Hooper) . . . one CUE from us and they'll love you, too.

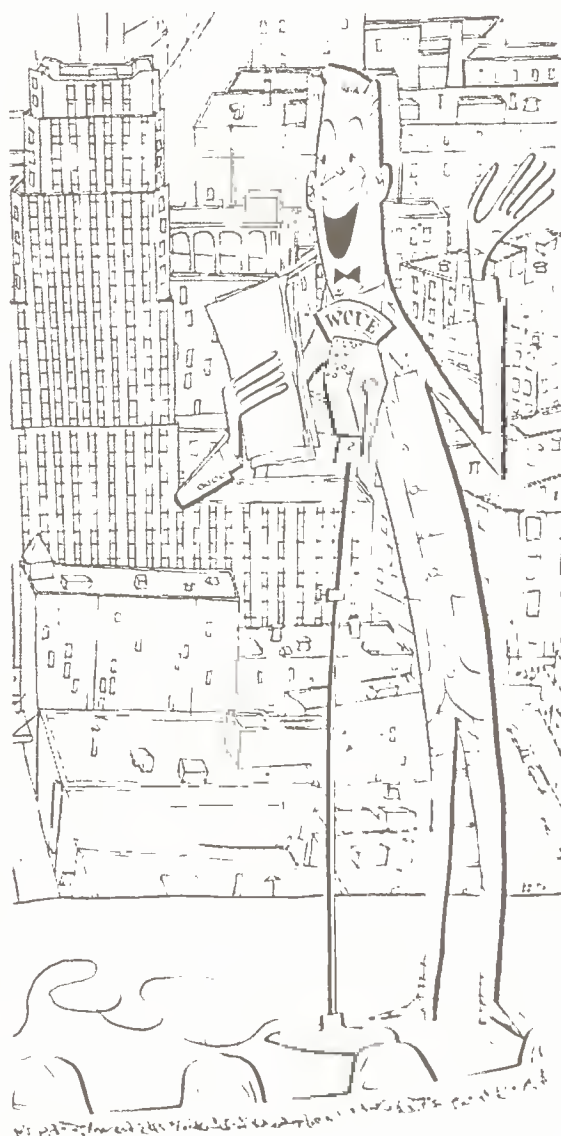
more **MUSIC**  
more **NEWS**  
more **OFTEN**

**Wcue**

Akron's only independent—we're home folks

TIM ELLIOT, President

John E. Pearson Co., National Representatives  
after February 10, 1955





## SPONSOR ASKS

(Continued from page 65)

Activities of Women 20-29 Years of Age  
While Listening to Radio

	M-F 10-10:15 a.m. Percent of women 20-29 listening	M-F 12-12:15 p.m. Percent of women 20-29 listening
At home listening	94.9%	98.6%
Concurrent activities		
Dressing, personal care	8.9	5.0
Eating, preparing food	4.5	15.7
Household chores	61.8	28.6
Other work	11.5	13.6
Reading	3.2	
Leisure	5.1	5.7
Away from home listening	5.1	1.4
Activities include listening while traveling & visiting		

Women 20-29 are busy with household chores to the extent of 61.8% at 10-10:15 a.m., but only 28.6 are so engaged at noon to 12:15 p.m. The earlier time would be more effective for product commercials connected with general household cleaning and tidying up, than the noon time, for that advertiser's audience is bigger and the "point of use" time more effective also. More specific examples can be shown for earlier and later time periods for dressing and personal care, for instance, which will show a preferential time to air sales messages on clothing, facial soaps, tooth pastes, shoes, socks, etc.

The Ward Survey shows that in all of the different living activities of the individual, he or she has made radio a companion both in and out of the home. The individual turns on the radio because she wants entertainment, music, news, information and because she likes to hear somebody talking. She turns on the light switch because she wants light; the radio switch because she wants radio's programs, (and in many cases radios and lights are turned on with the same switch button).

## ONE-SENSE MEDIUM'S PLUSSES

By Dr. Ernest Dichter

President

Institute for Motivational Research  
Croton-on-Hudson, N. Y.



Among the complaints one hears voiced by television-harried housewives is "but I can't do anything else when I listen to it." In a sense, this is a great

compliment to the effectiveness of television broadcasting and its attention-holding qualities. On the other hand, it may very well be the Achilles' heel that radio needs as a key to successful advertising in this era of growing television influence.

Since the listener only needs to use one of her senses to absorb the radio medium, she is capable of carrying on other household tasks while listening. Far from a negative aspect of radio commercials, potentially here is a very positive one. If the daytime commercial addressed to the woman carrying on her household tasks identifies with her problem of doing the day's work, and at the same time it amuses, educates and stimulates her, it can be extremely effective.

The radio commercial, particularly during the daytime hours, can direct its appeal to exactly this function. Thinking out loud, it might be saying "Just go right on with what you're doing. Listening to us will help to relieve some of the boredom of daily household chores. You'll get the job done faster and be entertained as well." This may well be the psychological key to future radio advertising.

There has been considerable attention during recent years to the science of sub-liminal learning, the science of "learning by indirection." Although the results of the discoveries of this science may not be directly applicable to radio, its principal finding — that the learning process continues even without direct attention — is certainly some evidence of the effectiveness of radio commercials, even when direct attention is at its lowest ebb.

Another point must be made. There are different levels of inattention. There is the inattention involved when the listener sits before the radio darning socks or knitting. Since the task itself involves no direct attention, her response to the radio program and commercial may actually be enhanced by the automatic nature of her other job. This "other job" permits her to focus her complete attention on the radio program and keeps her from intellectually wandering.

At the other extreme may be an intensely complex task which will absorb her completely. In this case, the direct effectiveness of commercials may be at its lowest point. Yet here, the process of "learning by indirection" becomes most important.

## DEPARTMENT STORE RADIO

(Continued from page 37)

copy, availabilities, talent, copy, etc., pile up to what might well mean a major upheaval in the accelerated, high pressure operation of his entire merchandising-advertising routine.

It is not only the prerogative of an advertising executive to ask if this is all worth his time, energy and money; it is his job. It is his purpose to direct his store to successful promotion and he alone is held accountable.

Obviously, the responsibility for conviction lies with radio. And it is two-fold. First, get the merchant to sign on the dotted line. Second, deliver the promised results.

Out of all the figures and facts at a salesman's disposal, this one stands out: The ARBI Point-of-Sale Media Tests (see SPONSOR, 23 February 1953). In 201 radio vs. newspaper tests, customers who said they came to the counter through radio advertising accounted for 39.5% of the dollar volume of test merchandise. Newspaper accounted for 23.5% of the dollar

Where your Boast  
Meets the Coast  
and Pays You  
Greater Dividends



COVERING SOUTHERN CALIFORNIA  
WITH 5000 WATTS

Los Angeles  
541 So. Spring St.  
MAAdison 5-2551

Long Beach  
3745 Atlantic Avenue  
L.B. 407-907



volume. The remaining percentage of dollar volume, in these tests, was from customers who came to the counter without any advertising influence (25%) and customers who said they learned about the test merchandise from both radio and newspaper.

These same tests illuminate another startling conclusion, well worth every advertising executive's consideration. The percentage of customers who both saw and heard the test advertising was only 7.7%. A very small overlap. This strongly suggests that a merchant who puts all his eggs in one basket, misses a share of his customers. The knowing merchant uses both radio and newspaper, and by doing so, enlarges the scope of each. Where radio and newspaper have been used to complement each other, results have been overwhelmingly effective.

The task of converting the merchant to radio takes intelligence, initiative, perseverance and patience; and creative selling is certainly more effective than any cost-per-1,000 figure.

The salesman who follows the NRDGA yearly calendar of sales events, who learns to anticipate departmental and store-wide promotions is in a position for creative selling. He can suggest a timely campaign for spot saturation, or turn up with an idea for boosting traffic at a given time. He most likely will be on the spot and on the ball in displaying one of radio's greatest assets to retailing: its flexibility and singular ability to produce and deliver an advertising message in less than an hour, if demanded.

While this salesman's ideas may never be completely usable from the merchant's side of the desk, he is beginning to speak this man's language. His positive sales approach is widening that crack in the door.

More important to the merchant than cost, is result. The salesman who cuts rates and offers involved low-cost package deals shows little faith in his own medium. He can hardly expect an exacting merchant to go his way, nor sell the product he is so willing to give away. No merchant-advertiser ever bought a medium because it was cheap. No merchant-advertiser is interested in a weak medium.

By the same token, the broadcaster should not be interested in the merchant as a weak sponsor. Certainly not when he controls and spends 10 times more daily than any other businessman in local advertising.

Broadcasters are mistakenly satisfied with token contracts from department stores. Eager for this prestige account, they are content with a meager portion of co-op money, wheedled from a distributor or manufacturer of one of the store's brand name products. They have not sold the merchant, they have only placed themselves in a critical situation. Co-op accounts rarely receive the needed attention from the store's advertising department or the personnel of the radio station. And for that reason they fail to show appreciable results. They only drift along until the merchant suddenly realizes that his precious co-op money is going down the drain, and the co-op contract becomes nothing more than a "kiss of death."

While co-op money may place radio's foot in the door, it may also be instrumental in giving a broadcaster the well known boot, out the same door. Until the merchant is convinced to the point of spending an adequate budget and expending his energy and talent in the direction of sound broadcast advertising, he can never realize the full benefits of this medium.

Broadcasters have learned that it is easier to sign this merchant than it is to keep him on the air. Yet they are slow to realize that a great share of the responsibility for successful retail advertising is the burden of the entire personnel of the radio station.

For example, when a merchant produces a newspaper ad, he employs and controls a complete staff of experts: copy-writers, artists, production people, even coordinators. There is no word of copy, no line in the art, no part of the ad's white space that is not analyzed, rewritten or redrawn until it satisfies the expert responsible.

Yet, when this same merchant uses radio he must rely upon the personnel of the station for the same perfection and intelligence he demands of his immediate, in-the-store staff. Sales, continuity, traffic and talent contribute to his success or failure but their people are far removed from the daily habits and facts of retailing. The merchant has no way of controlling them.

On the day of his big sale, he may tune in to hear his sponsored half hour and catch a thoughtless announcer advising all listeners to stay at home because the weather is poor. His own program is working against him. (The newspaper only states the weather relying on the intelligence of its readers

INDIANA'S  
**BEST**  
TIME BUY!



**NEW POWER!**  
**NEW SOUND!**

**NOW! 950**

**IS A NEW SPOT**  
**ON THE HOOSIER DIAL!**

Yes, Indiana's sell station is WXLW, beaming music and news every half hour to a responsive Hoosier audience! And now, from dawn to dusk, WXLW's new signal, backed by 5000 watts, catches the ear of countless new Hoosier ears! Add to this a completely different high-fidelity sound, made possible by the most advanced, modern transmission equipment in the state . . . and you have a set-up for a success story that's sure-fire!

"ASK YOUR  
JOHN PEARSON MAN!"



THE HOOSIER STATE'S  
"GOOD-TIME DAY-TIME STATION"



for their personal conclusions.) He may hear the most important part of his sales pitch mutilated by a d.j. who is more interested in selling his own personality than the product and store he represents. He may even hear his copy turned senseless and comical as so-called "radio talent" dives into a commercial with no previous attempt to understand and deliver it properly.

And what about this copy? What about the sales message which cannot be overestimated in importance? Is the continuity department of the average radio station really equipped to write this specialized pitch?

Is the average advertising agency any closer to a knowledge of the store's needs and between-the-lines schemes? Are the copy points which are so carefully worked out and stressed, in the merchant's newspaper ads, ever really analyzed and adapted to broadcast selling? No, they are not. And until the broadcaster can find a way to use these same successful tricks and tools, he cannot hold the retailer. Inevitably, radio must find the way.

Every radio station, interested in the department store advertiser, would be wise to employ at least one person with substantial experience in retail

advertising.

There is a crying need for co-ordination, inside the radio station, on behalf of the department store sponsor. There is need for liaison between the retailer and broadcaster, at a level where mutual understanding and respect is possible; where resultant, successful broadcast advertising is probable.

The department store account is a specialized, full-time job for radio, and should be approached as such.

The time is ripe for radio. In this highly competitive era of far-flung shopping centers and customers who use an automobile as a flying carpet, the merchant looks for new ways to beam his message to an elusive, selective shopper.

In this day of high operating costs and diminished profits, the merchant reexamines his newspaper rates and engraving costs. He is anxious to make his advertising dollar stretch to cover all requirements.

The time is ripe for radio to show a new facet of understanding, salesmanship, and follow through. The time is ripe for a successful alliance between the department store merchant and the radio broadcaster. It is not likely that either one will miss the boat. ★ ★ ★

## CHOOSING AN AGENCY

(Continued from page 29)

First, it formed a committee consisting of Clarence Eldridge, executive v.p.; Rex Budd, director of advertising; Henry Stevens, product marketing manager of the heaviest product advertising division of Campbell's, and Ray Rubicam, called in as an outside consultant.

From that point on, the committee followed a systematic, thorough version of the steps outlined by SPONSOR above. Each committee member suggested five agencies, until a preliminary list of 12 unduplicated possibilities was arrived at. Then the four men visited the agencies, eliminated some, revisited the remainder. After thorough study, four agencies, each one with a long tv track record, got the Campbell Soup account.

Henry Stevens, product manager on hot soups, recalls the numerous interviews the selection committee had with the agencies. "We knew many people in each agency anyhow, and their accounts. Nonetheless, we met

the key men, let them tell their own story. Then we'd go back for a second time."

This spring, after the agencies had a chance to prove themselves, Campbell President William Murphy said that the multiple agency set-up is giving the company a greater degree of creative work and better advertising than ever before.

Block Drug Co.'s approach to agency switching this past summer was virtually the opposite of the Campbell technique. For one thing, Advertising Manager George Abrams did most of the scouting and deciding by himself, without aid of a management committee. Furthermore, when the list of potentials had been narrowed from 100 to six, the final selection was made on the basis of presentations. Harry B. Cohen created a tv film commercial in four days as part of its presentation.

It's interesting that the size of the agency was a big factor with Block. As George Abrams put it to SPONSOR: "We wouldn't want our products to have to fight for attention. In a medium-sized shop the agency's key people are our people."

The television departments of the potential agencies were studied with particular care. Block was looking for an agency that could take over the writing and production of its network shows and the buying for its spot campaigns.

Within a month of beginning the search for a new agency, Block Drug Co. assigned Amm-i-dent, Green Mint and Pycopay to Harry B. Cohen Advertising Co.



"Sorry, ma'am, we're completely sold out of KRIZ Phoenix basement specials."

## SELL The Tremendous NEGRO

Market Of  
**DURHAM \* RALEIGH**

And  
Eastern North Carolina  
(America's Most Fabulous  
Negro Market)

With  
**WSRC**

Durham, N. C.

1410 Kc. ★ 1000 Watts

"Only station in Eastern North Carolina Programming exclusively to this great Negro Market."

0.5 MV M 138,750 Negroes  
0.1 MV M 187,350 Negroes  
\*1950 Census

For the complete WSRC Story call  
RAMBEAU

Southeastern Dora-Clayton



**Speculative presentations:** Actually the speculative presentation is used very rarely in these days of television as a basis for choosing an agency. For one thing, the majority of advertising directors feel that it's impossible for an "outsider"—which the agency making the pitch certainly is to give a sufficiently intelligent analysis of the distribution, sales and advertising problems to come up with effective campaign ideas. Furthermore, they feel it's unfair to request such an expensive procedure from an agency, particularly since the presentations are rarely considered conclusive. And last, but far from least important, is the difficulty, expense and time involved in showing adequately what the agency could do for the client in tv.

Nor are decisions about agencies always made on the basis of tv track record, or billing factors. Very recently, a major drug firm switched agencies because a new executive at the current agency has a hold on a valuable tv property that the firm wanted to buy.

A multi-million dollar insurance account followed its account executive to a shop in which he became a partner a few years ago. This type of agency change, however, has become somewhat rare among air advertisers because of the vast expenditures necessary to set up or revamp an agency capable of servicing a major television advertiser.

The criteria for choosing a certain advertising agency vary almost as much as do the methods and reasons behind a change. But if there was one general rule that all advertising directors seem to agree upon it is the need to pick "an agency that fits the size and requirements of your products."

**Case for big shops:** Said the advertising director of one of the top package goods firms: "After you've gotten into one of the top 10 or 15 radio-tv agencies, there's not much difference between one or another. Virtually no agency today produces its own show, but the bigger shops have more experience, better staffs and can do a better job. When an agency has more tv billings and various different tv clients, its personnel automatically becomes more knowledgeable about the medium."

The advertising director of a major

tobacco company also leaned toward large agencies. "When you need sharp action in network tv, you're pretty well limited to the bigger agencies."

Said the advertising director of a large oil company: "We got into tv when no one knew anything about the medium, but since then it's become a lot more expensive and more competitive. You need a lot of services besides the skeleton tv staff a small agency can afford. The agency that handles our network show has greater research facilities, more personnel resources, and, let's face it, it's got a definite advantage in network negotiations because it buys time for many clients."

**Smaller agencies:** The advertising director of one of the food product giants felt that large agencies have no advantage over medium-sized shops: "It depends what you're talking about—in network, the small shop's at a disadvantage. But smaller shops are more creative often. Tracy-Locke in Texas have done some of the best eight- and 20-second tv spots on a regional basis that I've ever seen."

"Largeness is no insurance of serv-

ice. On our products I want to be sure we have an established timebuyer who's had broad client experience, and that's more likely in a large agency. But a smaller agency may combat this by going into the field and developing personal contacts among station managers."

The advertising executive of a large drug company is a strong advocate of matching the size of the account to the size of the agency. "At a giant shop, you'd be at a disadvantage if you're not one of the large accounts. A new show or time period, for example, would be offered to the big boys, not to you."

A soap company advertising executive felt that tv time franchises have put small shops out of the running. "Tv has eliminated most small agencies. Ten or 15 big agencies have the inside track and that's why they attract accounts. Look at the growth of some agencies lately—you can always trace it to their television, like McCann-Erickson and Leo Burnett."

"Personally, I feel an agency must have two qualifications: (1) a normal amount of creative tv ability—pro-



# WKOW Country...

## Bigger than St. Louis!

The 50 county market covered by Wisconsin's most powerful radio station is bigger than St. Louis in retail sales, more than twice as big as Milwaukee. Like these metropolitan areas, WKOW COUNTRY is a group of shopping centers. Unlike them, however, the land between one rich WKOW COUNTRY shopping area and the next produces valuable farm products and an average annual family income of \$6,921 for the producers. Madison, the capital of WKOW COUNTRY, with over 105,000 population, has an average spendable income per household of \$8,067. You can sell it all at bargain rates on WKOW at one-fifth the price you pay for St. Louis, one-half the price for Milwaukee.

**WKOW** CBS  
Affiliate  
MADISON, WIS.

Represented by  
**HEADLEY REED CO.**



gram ideas and commercial technique: (2) an agency must be in position to negotiate with stations and networks fast: it must have a hep media department, good timebuyers. In fact, if an agency today can negotiate for time, you don't give a damn whether they know tv production or not."

The advertising director of a watch company favors big agencies for time buying. "It's the big agency that can wield important influence with the stations, because it controls so much business. It can buy better for us, because the stations rush to it with new availabilities, if any open up."

Says the advertising director of a large drug firm: "Some accounts, cosmetics, for instance, demand a lot of special detail work from the agency because of co-op, special store ads, the number of varied tv commercials. Accounts in the proprietary field need less detail. This is the sort of thing that determines what size of agency is best. A small agency, for example, is better on detail work."

"Occasionally, advertisers make the mistake of rushing to the so-called 'hot' agency, and it strikes them as a

prestige factor to have the account handled by an agency with that reputation. Personally, I'd shy away from an agency that had been adding a lot of extra television billing within a short time. The necessary reorganization within the agency would probably deprive us of attention."

**Splitting the account:** After the advertiser has chosen an agency he often still has to decide whether to split the account among two or more agencies. Sometimes a split by products is necessary because of competitive reasons. Among the giant package food firms with their lines of dozens of products, such a situation is virtually inevitable.

However, various other factors cause advertisers to assign different products to different agencies.

"We have a men's line and a women's line," one drug advertiser told SPONSOR. "And actually, one agency is particularly clever in male-appeal cosmetics commercials. Our women's line of proprietaries is older, and has been handled by the other agency for many years now. It does a fine job."

A cigarette advertising executive favors split accounts for competitive reasons: "We have three competitive cigarette brands. Each requires a campaign of its own, and each competes with the other brands. It's natural that they should be handled by different agencies. Besides, frankly, I feel splitting the account keeps the agencies on their toes."

The advertising director of a firm making shaving products favors a split account from bitter experience: "Twice we were caught by having agencies collapse, and I ended up having to write tv commercials myself. That's just one reason I like to have the load shared by two or more agencies. But I also keep in touch with four or five other agencies on an informal basis, just to insure against mishap, and to make sure our agencies keep doing a good job."

Said a food products advertiser: "We split our account partly because there'd be an unhealthy tendency to concentrate on the large-spending product, if our entire line went through one agency."

Most advertisers objected to splitting an account by media, although they each cited instances where it might be necessary. The disadvantages, they felt, were in a tendency to

destroy the unity of theme which generally makes an advertising campaign a success.

Several advertising directors of certain food and cigarette concerns spending many millions each year mentioned that they tend to split their account along institutional and consumer advertising lines. International advertising, too, is mostly handled by specialized export agencies. But the majority of advertising executives were leery of splitting accounts between print and air.


"There are advantages," says the top advertising executive of a food products firm. "You get two agencies competing on the same line of products, and better thinking results. But the shop handling print may come up with an idea that can't be carried into air media. Then you lose some carry-over on your sales message, and inevitably one agency ends up dragging its feet."

A big soap advertiser feels that network tv virtually eliminates splitting an account. "If you have a lot of products buying into a network tv show, it's much better if one agency rather than a group of agencies supervises the show. That doesn't mean that you don't benefit by splitting the account by products, other than in tv."

The most unusual split by products as well as by media is the one that has evolved for the Mennen Co., via Kenyon & Eckhardt and McCann-Erickson. Each agency handles a certain number of products. However, McCann-Erickson buys all the spot tv for all the products and K&E buys all the spot radio for all the products. The production of commercials is handled by the agency handling the particular products, and the agencies cross-bill each other on the time by products also.

Here's how Leonard Colson, Mennen's advertising manager, explains the system: "This way, each agency buys a bigger schedule and therefore gets better franchises. Besides, K&E already had radio experience for our products, whereas McCann is bigger in spot tv."

**Why accounts more:** Touchiest subject in advertising is "what went wrong with our advertising agency." There isn't an advertising director who'll go on record on the foibles and weaknesses of the agency just re-



Covering the entire  
Northwest from Spokane

## MRS. CONSUMER

wrote a letter . . .

### 12,533 of them!

As KGA's fabulous Kash Box last week grew to \$1,056, there came a deluge of mail to KGA. Each one a Kash Box entry . . . each one bearing a sponsor's label. Here's the breakdown:

DARIGOLD EVAPORATED	
MILK	7,269
BROWNIE COOKIES	2,890
DR. ROSS DOG FOOD	1,393
FOLGER'S INSTANT COFFEE	506
NO LABEL	475
<b>TOTAL</b>	<b>12,533</b>
Mail Count to date.	41,748

Each day, through the Kash Box, KGA's fine new line of increasing commercial mail is buying your product.

**ALL ABOARD!** Write, call or wire

Reps.: Everett-McKinney, Inc.  
New York, Chicago,  
Los Angeles, San Francisco

# KGA

Box 141 - Spokane, Wash.



signed, but here's a run-down on the reasons behind some of the headlines made during the past few months.

**Personality clash:** Over \$5 million in jewelry billings flew out the window after a quarrel between the agency president and the top executive of the account. Reason for the quarrel? It wasn't business, say those who heard it.

Sometimes the very thing that brought an account into an agency—a personal friendship between the top executives—can hurt the relationship as it proceeds. There's a tendency for information to get bottlenecked on the high level; ideas spawned at Southampton, somehow don't get back to the department heads on Madison Avenue. Neither the agency nor the company advertising manager are properly informed.

**Poor handling of television:** Just a short time ago a multi-million drug account switched agencies, after having spent a couple of million dollars in a network tv show that never got its feet off the ground. The situation comedy never pulled adequate ratings, even though the agency revamped the show twice within six months. Within weeks of its arrival in the new agency, the drug account announced sponsorship of a new network film buy.

A few months ago, a cosmetics advertiser split his billings, giving a fair-sized chunk of the air billings to a new agency. What preceded it was months of skipping from one network show to another, never sticking for more than eight weeks with any of them. The problem: the agency had an inadequate research department, hadn't gotten the facts about audience composition.

**Poor recommendations:** There's nothing that undermines a client's confidence more than poorly thought-out recommendations whether they stem from his account man or the agency president.

Said a drug advertiser: "Evaluating tv is harder than other media. And by the time you see your ratings, you've already spent a small fortune. Hence,

there's a tendency in tv for high agency brass to pontificate, even when they're not well-versed tv men. The tv specialists within the agency don't dare contradict the president, and the harm's done."

One drug firm paid through the nose for the privilege of having one of the top agencies. The agency had a hard-to-handle tv star with a stage-struck family member. The agency built a show around the novice, palmed it off on the relatively small advertiser. The show flopped and heads rolled.

**Sales set-backs:** Advertising's not always to blame, but it's almost always the scapegoat. When sales start slipping, chances are the client will start looking around, "to get some fresh thinking."

How can advertisers keep agencies from slipping?

Bill Hausberg of Lehn & Fink sends the agency all bulletins to salesmen and memos pertaining to advertising that circulate in the company to keep his agency up to date.

Harvey Bond of Benrus Watch Co. likes to feel that he can call on the people at the agency who're specialists, not just on his account group, to get the benefit of their thinking.

Al Stevens of American Tobacco Co. channels all ideas and problems through the account executives to avoid tangled communications.

Don Stewart of the Texas Co. maintains regular personal contact with his account man, v.p. of radio-tv and copywriter. He adds that it's good to have the writers occasionally attending meetings to keep them well informed about new product developments, sales approaches.

George Oliva of Nabisco works with the buyers on selecting stations, for fear that an important market might be overlooked.

Bill Campbell of Borden Co. deals personally with such tv specialists as programing v.p., packager, copy supervisors, film directors, so that company policy will be translated into every Borden program and commercial.

Alden James of P. Lorillard has 30 people in his advertising department; including brand managers, researchers, media men. He likes to have them all in continuous communication with their agency counterparts. ★ ★ ★

## ROUND-UP

(Continued from page 95)

"A Bouquet of France" is the new theme on WQXR's *To France With Music* show twice a week from New York. The program has been on the air for four years under the sponsorship of Air France and the French Government Tourist Office, and each show features various parts of France.

Jacques Fray is the narrator, and his first-hand description of the scenic beauties of each locale is coupled with scattered interviews from returned tourists and occasional celebrities from the area. The show is on Tuesday and Thursday, 7:05 to 7:30 p.m.

\* \* \*

A tie-in with 56 local drug stores in the Lansing, Mich., area has been announced by radio station WILS. The station sponsors one institutional announcement per day and two on Sundays to promote drug purchases in reciprocation for commercial drug product announcements.

The advertiser is guaranteed one display for one week in each of the stores for a 13-week contract. For 26- and 52-week contracts he is guaranteed three and eight weeks of display respectively. In addition, each store is supplied with a decal identifying it as a member of the group plus shelf talkers and counter cards reading "As Advertised" and "Radio Special" to supplement any materials supplied by the manufacturer.

\* \* \*

The Spanish language Sombrero Network announced that it now has a nine-station coast-to-coast operation that reaches 2,500,000 Spanish speaking people in the U.S. The "flagship station," KCOR, San Antonio, will supply soap operas and other taped features to the members of the network.

Clients already using the full network include the American Tobacco Co., Ex-Lax, Falstaff Beer, Lydia Pinkham and Old Gold.

\* \* \*

Boston's WHDH has charted a food survey specially for the advertising and food executive. The survey is presented in a graphic manner which indicates the annual gross food sales for each of the 25 counties covered by the station. Brochure is available on request to the station. ★ ★ ★

THE EASIEST WAY  
TO SELL THE BIG NASHVILLE  
NEGRO MARKET  
USE ALL-NEGRO STAFFED  
**WSOK**



# TIMBER-R-R

POWER  
LUMBER  
AGRICULTURE

The rich and fertile Willamette Valley produces many crops for growing food processing industries. Dairy and Cattle farms make Agriculture important in this market.

CBS Radio  
5,000 WATTS - 1280 KC

## KERG

EUGENE, OREGON

WANT MORE FACTS?  
-CONTACT WEED & CO.

**WMRY**  
NEW  
ORLEANS

**KNOK**  
FT. WORTH-  
DALLAS  
formerly KWBC

**KCOH**  
HOUSTON

1 order  
delivers  
the Negro  
Population  
of the  
South's 3  
Largest Markets  
...cuts cost, too!



Gill-Perna, Inc., Nat'l Representatives  
Lee F. O'Cannell, West Coast

# Newsmakers in advertising



**Marion Harper Jr.**, president of McCann-Erickson, will see his agency acquire all of Westinghouse' \$3,000,000 consumer products account from Fuller & Smith & Ross effective 15 July 1955. This will leave F&S&R with Westinghouse's industrial advertising only. McCann-Erickson has been handling Westinghouse air billings only (network tv spearheads: Studio One, Best of Broadway, both CBS TV). Agency's strong tv know-how, say trade reports, helped win rest of account's billings.



**George H. Frey**, NBC vice president in charge of tv network sales, last month announced new "color spread" plan for tv advertising to start next fall. Plan brings magazine concept to the spectaculars, enables advertisers to buy 90-second commercials in the Sunday night 7:30-9:00 p.m. specs on a one-time (or more) basis at \$70,000 each (\$48,000 each for the summer series). Each spec offers six such availabilities. First advertiser buying into plan is Sunbeam Corp. (through Perrin-Paus).



**Walt Disney**, who together with ABC, boldly married tv and Hollywood, is seeing fruits of this marriage in the recently-announced Warner Bros.-ABC tieup. Studio will make film for tv web in format like Disneyland. Meanwhile, Disney's late afternoon hour strip on ABC TV, The Mickey Mouse Club, has corralled four sponsors. General Mills, through Knox-Reeves; Campbell, via Leo Burnett; Bristol-Myers, through DCSS; Armour, via Henri, Hurst & McDonald. Quarter hours are still available.






**James W. Seiler**, (top) president of American Research Bureau, and **James L. Knipe**, president of C. E. Hooper Inc., have narrowed the competitive picture in the broadcast measurement field. They have made an agreement which calls for ARB to operate in tv only, Hooper to concentrate on radio. As of 31 March, Hooper suspended publication of local television Hooperatings (65 cities), will furnish radio measurements in 105 cities during the 1955-56 season (local only). ARB publishes monthly tv reports in 70 cities, is preparing a study of 110 "Abilene to Zanesville" markets to give current information on hitherto neglected small markets. ARB and Hooper will continue to maintain separate identities, though each will cross-sell for the other. And both Seiler and Knipe will serve on the other company's board of directors.



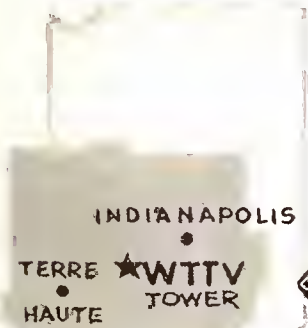




Star of the **PET MILK-ARMOUR GEORGE GOBEL SHOW**. (Not represented in these figures, but he'll be included in the next ARB Survey)

STATION WTTV-NBC   
 STATION B   
 STATION C 

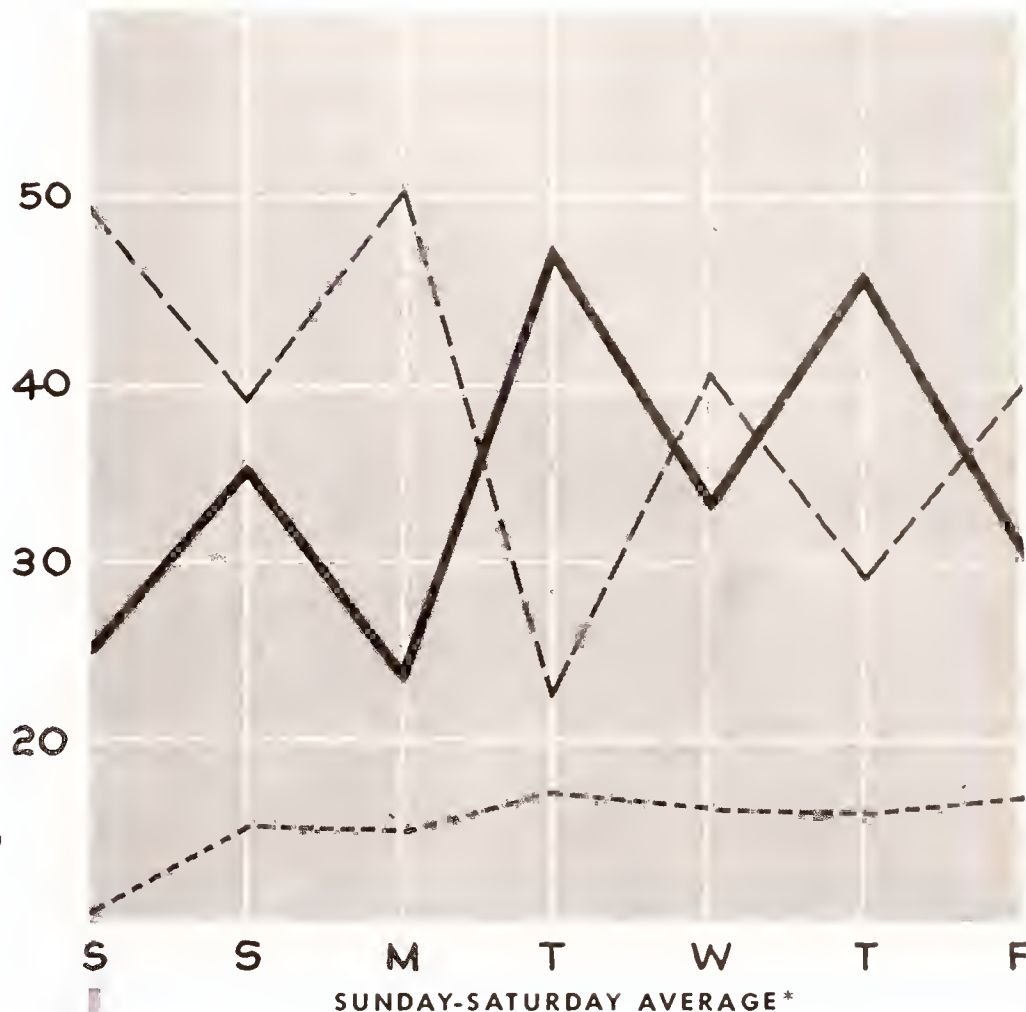
*Here's the area Surveyed*



## HERE'S HOW WTTV AND NBC-TV STACK UP IN THE INDIANAPOLIS AREA

Based on share of audience study for 91 night time quarter-hour NBC-TV periods in 42 counties surveyed by ARB\*, January, 1955, WTTV Grade B.

SHARE OF AUDIENCE



SUNDAY-SATURDAY AVERAGE\*

WTTV  
34.9

STATION B  
38.9

STATION C  
15.5

**WTTV Television Serving Indianapolis, Terre Haute, Bloomington and ALL of the great HOOSIER HEARTLAND**

**WTTV**

**channel 4**

A SARKES TARZIAN STATION

BUSINESS OFFICE: Essex House, Indianapolis 6, Indiana  
 Represented Nationally by MEEKER TV, Inc.



**WLS**  
gives you  
**All 3**

**Market...  
Coverage...  
Programming**

Contact us  
or call your  
John Blair man  
**TODAY!**

**WLS**  
CHICAGO 7  
THE PRAIRIE  
FARMER  
STATION

890 KILOCYCLES • 50,000 WATTS • ABC NETWORK

## iMas Detalles! (more facts)\*

on the  
**L.A. Mexican American  
Market**

- 95% of homes are radio equipped
- 23% do not read newspapers
- 51% do not read magazines
- 500,000 population

KWKW is preferred by 2 to 1 over second best station.

\*Belden Survey covering market, audience and brand preferences is available.

Call or write—

**KWKW**  
PASADENA • LOS ANGELES  
Spanish Language  
Station

AM-FM

representatives:  
New York—Richard O'Connell, Inc.  
San Francisco—Broadcast Time Sales

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# BMI

## "Meet the Artist"

BMI introduces another complete continuity package as part of its regular Station Service.

"Meet the Artist" comes to you as a 15-minute—three-per-week series of scripts highlighting behind the scenes glimpses into the music business... the stories of America's favorite musical personalities and their song hits. The material is factual, up-to-the-minute and presented in an easy, informal style. Disc jockeys will enjoy using it—listeners will appreciate hearing it.

"Meet the Artist" fills a special need in areas where such data is not easily available... highly commercial.

## BROADCAST MUSIC, INC.

NEW YORK • CHICAGO • HOLLYWOOD  
TORONTO • MONTREAL

**EAST SIDE  
WEST SIDE  
ALL 'ROUND  
NEW YORK**

**GRAND CENTRAL RADIOCITY TIMES SQUARE**

**SHELTON**

**ABBEY HOTEL**

**KING EDWARD**

**BE SURE TO STOP AT ROYAL CREST HOTELS**

"Call your local travel agent for reservations, or write hotel direct".

Teletype NY 1-3601

\*\*\*

Comfortable Rooms  
Sensible Rates  
TV Available  
Air Conditioning  
Central Locations  
Fine Food  
Friendly Hospitality  
Conventions  
Garage  
"AAA"  
(At the Shelton  
Enjoy the Free  
Pool and  
Monte Proser's  
"La Vie")



# ANNOUNCING 1955 EDITION OF TELEVISION DICTIONARY/HANDBOOK FOR SPONSORS

\*1000 more definitions than  
ever before—2200 in all!

\*All the new color tv terms.

\*Special sections covering  
painting technique, art work, tv moving displays.

"A Complete Education in Television  
for Only \$2."

The 2200 television terms defined in  
the brand-new edition of Television  
Dictionary/Handbook graphically measures  
tv's phenomenal growth. The first TV  
Dictionary published in 1950 contained  
only 300 terms.

Compiled by Herbert True of Notre Dame  
University—in consultation with 37 tv  
experts—the 1955 Dictionary is a "must"  
for any professional associated with any  
part of the television industry!

No more wondering what the other fellow's  
talking about. No more grasping for the  
right word in your letters! Your conversation  
and correspondence take on new sparkle,  
new authoritativeness.

## First Editions Sold Out Completely

The 1951 and 1953 editions sold out almost  
immediately. The same will no doubt hold  
true of the 1955 edition—only quicker. Don't  
be disappointed. Send for your copy today!

TELEVISION

DICTIONARY/HANDBOOK

FOR SPONSORS

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SPONSOR SERVICES, INC.  
40 E. 49th St., N. Y. 17, N. Y.

Please send \_\_\_\_\_ copies of TV Dictionary/Handbook as checked below:

☐ 1-9 copies—\$2 each

☐ 10-49 copies—\$1.50 each

☐ 50 or more—\$1.25 ea.

Name \_\_\_\_\_

Title \_\_\_\_\_

Company \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

Zone \_\_\_\_\_

State \_\_\_\_\_

☐ Payment enclosed

☐ Bill me later

☐ Bill company



I'm the cat  
in catalyst.



I'm changing the double-billion dollar, two-station Houston market every day—with top adjacencies to basic ABC and other net shows—top local artists—top syndicated film features—top power (316,000 watts)—and daily local color too!

Quite a lot of changes for this cat—lucky for Houston—lucky for you—the best buy I—KTRK-TV—Channel 13—Houston.

BLAIR-TV.

**KTRK-TV**

THE CHRONICLE STATION  
CHANNEL 13  
National Representatives: BLAIR-TV  
150 E. 43rd St., New York 17, N. Y.

P. O. BOX 12, HOUSTON 1, TEXAS—ABC BASIC  
Houston Consolidated Television Co.  
General Mgr., Willard E. Walbridge  
Commercial Mgr., Bill Bennett



## REPORT TO SPONSORS for 4 April 1955

(Continued from page 2)

**SRA suggests cut-in policy** Station Representatives Association is urging stations to charge one-time announcement rate for network cut-ins. SRA stand is result of growth in use of cut-ins plus lack of standard pricing and servicing practices among tv stations, webs. Most common station charge now for cut-ins is 7½-10% of Class "A" hour rate—which is about half of usual one-minute or 20-second announcement rate. SRA takes position that cut-in is same as any station-originated announcement, hence regular station rate should apply.

-SR-

**More B'way shows on tv?** Telecasting of "Peter Pan" spectacular and then "Southwest Corner" on NBC Kraft Theatre 30 March does not necessarily point to rash of tv exposure for short-run Broadway shows. Broadwayites point out not only are short-runs rarer this season but successful shows are getting into black quicker—thus indicating less need for tv cash. Case in point is "Bus Stop," which recouped investment in three weeks, big reason being sale of film rights.

-SR-

**CARTB hears O'Neil, Karol** Canadian Association of Radio & Television Broadcasters, which held 30th annual meeting in Quebec, heard prominent U.S. broadcasters outline U.S. (am) trends. MBS president Thomas F. O'Neil pointed to (1) use of smaller time segments on stateside networks, (2) increased number of web clients, (3) scatter-type buying. CBS Radio sales vice president John Karol cited the flexibility of strip programing and duplicating of nighttime shows in afternoon.

-SR-

**More retail \$\$ to radio** Increase in share of retail ad dollars going to radio is spotlighted by super markets' use of am medium. In 1954, 53% of supers used radio. Year before, figure was 49%. RAB president Kevin Sweeney told Washington admen recently supers are now radio's largest retail customer. Sweeney predicted within 2 years radio will have 15-20% of retail ad budgets compared with less than 5% in 1953.

-SR-

**Dep't stores and air media** While department stores are joining other retailers in putting more dollars into radio (RAB alone signed up \$1 million in new department store radio business last year), wide gulf still exists between air media and department stores. Among department stores who do \$1 million or more in business annually, share of ad budget going to radio ranges from 1.8 to 5.3%, according to RAB. Smaller department stores use higher share of ad dollars for radio than larger ones. How gulf between air media and stores can be bridged is treated in 2 articles this issue. (See articles starting on pages 34 and 36.)

-SR-

**More concert music on radio** Substantial increases in concert and religious programing on radio are shown in forthcoming "Buyer's Guide to Station Programing," to be published by Sponsor Services, Inc., this month. About 100 am outlets had 10 or more hours weekly of concert music, according to last year's "Buyer's Guide." This year figure is over 420. New Guide will have listings for 2,158 radio stations, compared with 1,568 in 1953 Guide. Tv stations listed are 88% of video outlets on air.





### Tv needs a circulation study

Ask most advertisers with a heavy stake in television what their greatest need today is and you'll get this answer: a circulation study.

Today advertisers are flying blind when it comes to calculating their television coverage. Estimating how far out the signal from a station is effective or how many sets there are to reach in your television markets has to be done by guess-work processes.

The ray of hope on the horizon is that the NARTB is hard at work developing an official industry circulation measurement. A careful study designed to test the NARTB's method of measurement is now in progress with results expected by late spring.

SPONSOR, speaking for the hundreds of advertisers who want a circulation study so that they can make more scientific use of television, urges the

NARTB to push its measurement study with all possible speed. In the inevitable interim, however, between this spring and first appearance of official NARTB figures, SPONSOR is studying ways to provide raw material for set estimates—but merely as a stopgap. It's through an official industry measure of circulation that the advertiser and agency will be best served.

\* \* \*

### 'Full-strength' spot radio

The advertiser who hasn't used spot radio recently ought to sit down and talk with Garrett & Co., manufacturers of Virginia Dare Wine. Garrett recently returned to spot radio after several seasons of spot television. This is Garrett's verdict:

*Spot radio today is as powerful as ever before if used at "full strength."*

Garrett is a veteran air advertiser. Its "Say it again, Virginia Dare" jingle built sales steadily over many years of spot radio campaigning through the '40's and early '50's. It has a basis for comparison when it reports that the medium's power to sell is as dynamic now as it was before television.

But, Garrett points out, you must use greater frequency today. This is what the company means when it says spot radio should be used at "full strength." Where once Garrett and its agency, David Mahoney Inc., might have considered 35 announcements weekly as saturation, today the figures range up to 100.

Used this way so as to blanket a wide variety of audiences, the company

finds radio is its most productive buy, dollar for dollar. You'd come away from conversation with Garrett and David Mahoney executives with valuable insight into the way radio can be used best today. But the next best thing to talking with them is the article on the Virginia Dare campaign in this issue of SPONSOR (see page 31).

SPONSOR is particularly anxious to see the philosophy of Garrett and other users of full-strength spot radio widely understood because there remains today too little clear recognition of what spot radio can do. It can't be said too often that television's glamor has magnitized many an advertiser to the point where radio's power to sell at low cost is overlooked.

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### Welcome for visiting ad men

The agency executive who doesn't get out from behind his or her desk and visit stations around the country is missing something. Look at what happened to Ruth Jones and John Eagan of Compton when they visited WBRC-TV, Birmingham, recently. They were greeted at the airport by a fellow dressed as a cave man; a mobile unit with tv cameras; and Mr. and Mrs. J. Robert Kerns (he's WBRC-TV v.p. and managing director).

But more important Ruth and John got a terrific opportunity to study the local scene. It was all part of a look-see into the station's *Joan and You* kitchen show. For getting the facts nothing beats being on the spot—beside all the fun that comes with that warm station welcome.

## Applause

### ANA's ad management study

During decades past the big focus in the American economy was on production methods. Today the American battle of production is won: We can make virtually anything in any quantity. Now the question is: How much can we sell?

It's the advertising men and women of 1955 who are busy finding the answer to that question. They have at their command the powerful persuasive forces of media like radio and television. But there's more to the battle for a high level of selling than how media are used. There is also the

vital matter of how America's advertising executives use themselves. It's in this area of advertising management that the Association of National Advertising has launched a project of importance to our entire economy.

The ANA project is designed to help advertising managers become better management executives so that they can more effectively marshal their own departments and their agencies for the best in selling efforts. As part of the attempt to raise management standards, ANA has begun compiling a series of case histories on how a cross-section group of companies or-

ganize their advertising departments. Many of the companies under survey are major air advertisers and the project should be of special benefit to the sponsor firm. Nowhere is good management technique more important than in handling television and radio with their inherent need for flexible control on an almost day-to-day basis.

The ANA merits more than applause. It should receive eager cooperation everywhere it goes in gathering the facts on how to manage advertising with the maximum of modern technique and the minimum of wasteful straining on a treadmill.






*greater  
Nashville  
watches  
channel*

5

To sell anything used in a kitchen use *Southern Cooking*.

Endora, Nashville's leading cateress, provides just the right touch of cooking skill and Southern accent.

Monday thru Friday 4:00-4:30 p.m. Regular participating rate for one minute applies. Add \$5 per spot (commissionable) if Endora does full or part commercial. With three-a-week schedule, product is stocked in Endora's kitchen on exclusive-for-category basis.

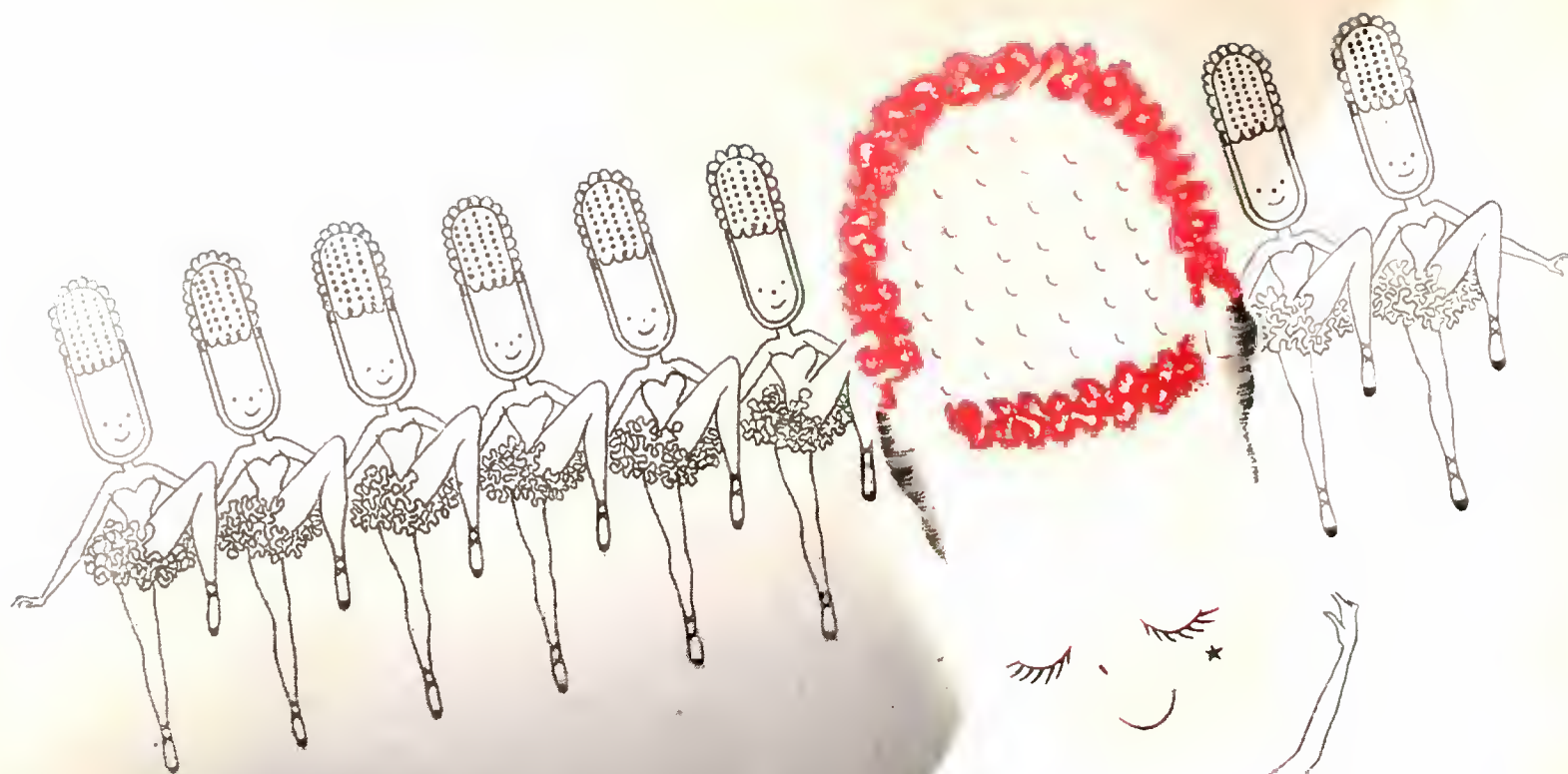
the  station for 62 Tennessee and Kentucky counties—a billion dollar market reached by Nashville's highest towered, maximum powered station

**WLAC-TV**

100,000 watts • channel 5  
CBS Basic Affiliate  
Nashville, Tenn.

*For more availabilities, check our national reps, The Katz Agency.*





**NOT THE CHORUS...**

**the Star!**

★ When Adam J. Young Jr. Inc. represents your station, you get concentration on YOU exclusively.

In talking to advertisers, we're not selling a long list of stations—we concentrate on YOU and the market YOU serve.

We represent only 20 top radio stations...each in a widely separate and distinct market.

This policy of exclusivity of concentration gets such impressive results that we can afford to concentrate on the star...not the chorus.

**Adam J. Young Jr. Inc.**

477 madison  
new york city

RADIO STATION REPRESENTATIVES

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